

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2427.

SATURDAY, MAY 2, 1874.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH MUSEUM.—The BRITISH MUSEUM will be CLOSED on the 1st, and RE-OPENED on the 9th of MAY, 1874. No Visitor can be admitted from the 1st to the 7th of May, inclusive. J. WINTER JONES, Principal Librarian. British Museum, April 27, 1874.

ROYAL ACADEMY OF ARTS, Burlington House. —The EXHIBITION will OPEN on MONDAY NEXT, the 4th inst., at 10 o'clock.—Admission, 1s. Catalogue, 1s.

THE LONDON ANTHROPOLOGICAL SOCIETY meets at 27, ARUNDEL-STREET, Strand, at 8 p.m., on the First and Third TUESDAYS of each Month. Papers for 5th of May:—1. Paigraphy, by Dr. Anton Bachmaler.—2. Oxfordshire Group of Rude Stone Monuments.—3. Kentish Group of Rude Stone Monuments, by A. L. Lewis.—The President, Dr. R. S. CHARNICK, F.R.S., will take the Chair.

ROYAL LITERARY FUND.—The EIGHTY-FIFTH ANNIVERSARY DINNER of the Corporation will take place, at Willis's Rooms, on WEDNESDAY NEXT, the 6th of May.

The Right Hon. LORD COLERIDGE, Lord Chief Justice of the Court of Common Pleas, in the Chair.

STEWARDS.
The Hon. Mr. Baron Amplett.
Sir Joseph Arnold.
R. L. Bateman, Esq.
Rev. Dr. Bellamy, D.D., President of St. John's.
J. F. Benjamin, Esq., Q.C.
Michael H. Benjamin, Esq.
Sir John Bennett, F.R.S.
W. B. Borill, Esq., Q.C.
Henry A. Brassy, Esq., M.P.
The Hon. Mr. Justice Brett.
Edward Bright, Esq.
Joseph Brown, Esq., Q.C. F.R.S.
C. P. Butt, Esq., Q.C.
The Hon. Mr. Baron Cleasby.
The Lord Clifford.
Arthur Duke Coleridge, Esq.
Rev. Dr. Craocke, D.D. Principal of Brasenose.
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H. Hodgson, Esq., Master Q.B.
John Holker, Esq., Q.C. M.P., Solicitor-General.
OCTAVIAN BLEWITT, Secretary.
No. 10, John-street, Adelphi, W.C.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—For the Relief of Distressed Artists, their Widows and Orphans. President—Sir Francis Grant, P.R.A. SIR HENRY JAMES, Q.C., M.P., will preside at a Dinner, to be held at Willis's Rooms, St. James's, on SATURDAY, the 9th of May, at 8 o'clock, in aid of the Funds of this Institution. The cost of the Dinner, including Wine, is 1s.—Tickets can be obtained from the Secretaries or Officers of the Society, who also will receive notice of Donations, to be announced at the Dinner.

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No. 10, Old Bond-street, W.

EXHIBITION OF WORKS OF ART IN BLACK AND WHITE.

DUDLEY GALLERY, EGYPTIAN HALL, PICCADILLY.
NOTICE TO ARTISTS.—Five days for taking in Drawings, Etchings, &c., will be MONDAY and TUESDAY, the 1st and 2nd of June next, from 10 a.m. to 5 p.m.—Regulations may be had of R. F. M'Nair, Secretary, at the Gallery.

THE TENTH ANNUAL EXHIBITION OF CABINET PICTURES, by Artists of the British and Foreign Schools, is NOW OPEN, at T. M'LEAN'S NEW GALLERY, 7, RAYMARKET, next the Theatre.—Admission by private Address only.

AUTOTYPE FINE-ART GALLERY.—ON VIEW, FINEST FAC-SIMILES, Prints from the Works of the Great Masters in the Continental and Home Galleries.—36, Rathbone-place (next to Winsor & Newton).

TO LECTURERS AND READERS OF PAPERS before SOCIETIES.—The Rev. A. G. D. DORSEY, Lecturer in Public Reading at K.O.L., gives PRIVATE LECTURES in LITERATURE AND MANAGEMENT OF THE VOICE, at 15, Prince's-square, W.

READING ALOUD.—Miss EMILY FAITHFULL continues her PRIVATE LESSONS and CLASSES for Home Reading, Public Speaking, Pronunciation, English Composition, &c. RESIDENT PUPILS received for a term of six or eight weeks. LECTURES ON ELOCUTION, English Literature, Poetry, and Art, given by arrangement at Literary Institutes.
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MISS GLYN'S SHAKSPEAREAN READING-TOUR for the Seasons of 1874-75, in SCOTLAND, are now being arranged.
MISS GLYN will TEACH READING during her leisure from Public Work.—Address to Miss GLYN, care of Mr. Carter, 6, Hanover-square, London, W.

MR. KARL BLIND will deliver a Course of Three LECTURES (in German) on HANS SACHS and the MASTER-SINGER PERIOD, at the CAVENDISH ROOMS, 71, Mortimer-street, near Regent-street, on MAY 22, 23, and June 2, at 8 p.m. Tickets for the Course, 1s. Family Tickets, admitting Three, 11.10s.—For Tickets, write to EKNOLY BARR, Esq., 2, Albert-road, Abbey-road, N.W.

WELSH NATIONAL MUSIC.—MR. BRINLEY RICHARDS'S LECTURE, at the SOCIETY OF FINE ARTS, THURSDAY EVENING, May 7th, with Musical Illustrations and Sketches of Ancient Egyptian, Assyrian, Scotch, Irish, and Welsh Instruments, by FRED. CHESTER, Esq.
J. H. PULESTONE, Esq., M.P., in the Chair.

MISS KATHARINE POYNTZ begs to announce that she receives and attends PUPILS for SINGING, and also accepts Engagements for Private Parties, Morning and Evening.—Address 22, Connaught-square, Hyde Park.

CRYSTAL PALACE.—Notice to Season Ticket-Holders.—The NEW GUINEA SEASON TICKETS, admitting the Holder on all ordinary occasions, on the Four Days of the Handel Festival, and on all Festivals except on the Three Days specially reserved, till April 30, 1874, is NOW READY for delivery at the Ticket-Office, Crystal Palace, where also the Aquarium Season-Ticket (5s.) can be obtained.—Applicants are requested to facilitate the delivery of the Tickets by presenting their Address Card.

CRYSTAL PALACE.—SUMMER CONCERTS.
—The Series will embrace Nine Concerts, to be given on SATURDAYS, May 2, 23, 30; June 6, 13; July 4, 11, 18, and 25. Of these, Seven will be National, illustrating the Music of our own country, Germany, France, Italy, Russia, and the Scandinavian Countries. Of the two remaining Concerts of the Series, that on May 30 will comprise Signor Randegger's 'Fridolin,' and the last will be an illustration of the Quaint and Humorous in Music, the Programme comprising such Pieces as Haydn's 'Farewell' Symphony, Mozart's 'Musical Joke,' Mendelssohn's 'Gloves' Funeral March, from the 'Midsummer Night's Dream,' 'Old Catches,' &c. The First of the Series will take place THIS DAY (Saturday), when the Programme will consist of Works by German Masters, including Overture in D (J. S. Bach) and Minuet in D (Haydn); Piano-forte Concerto in G minor (Mendelssohn); Symphony in A (Beethoven); Sonata, 'Il Moto Perpetuo' (Weber); Songs by Weber, Schubert, &c.; Chorales and National Part-Songs by Mendelssohn, Weber, Schiller, &c.; Vocalists: Madame Otto-Alvén and Herr Conrad Scherren; Pianist: Mlle. Marie Krebs (Pianist to the King of Saxony); Organist, Dr. Stainer; Crystal Palace Choir. Conductor, Mr. Manna.—Reserved Seats, Half-a-Guinea; Transferable Tickets for the Series of Nine Concerts, One Guinea. Prospectus, containing fuller particulars, may be had at the Ticket-Office, Central Transport.

THE FIFTH TRIENNIAL HANDEL FESTIVAL at the CRYSTAL PALACE, JUNE 18, 24, and 25. Four thousand Performers. Conductor, Sir MICHAEL COSTA. The Musical Arrangements under the direction of the Sacred Harmonic Society. The Subscription, for both Sets of Tickets (a. entitling to the same seat for each of the three days of the Festival), and Single Tickets, is open to-day.

Prices of Sets, including Admission.
Central Area—Three Guineas and Two-and-a-half Guinea.
Galleries—Two-and-a-half Guinea and Two Guineas.

Single Tickets.
Central Area and Balconies—Twenty-five Shillings and One Guinea.
Galleries—One Guinea and Fifteen Shillings.

Rehearsal Tickets.
Admission—Five Shillings (if purchased before the day).
Central Area and Gallery, Numbered Seats—Half-a-Guinea and Five Shillings.

Offices, Crystal Palace, and 4, Exeter Hall.

The Handel Festival Pamphlet, containing full particulars of Price of Admission and Reserved Seats, Railway Arrangements, &c., is now ready, and may be had on application at the Offices, as above.

LONDON INTERNATIONAL EXHIBITION, KENSINGTON, 1874—NOW OPEN DAILY.

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A. Non-transferable Ticket, with 150 Artisan's or 250 School Tickets, .. 2s.
B. Transferable Ticket, with 150 Artisan's or 250 School Tickets, .. 2s.
C. Transferable Ticket, with 500 Artisan's or 400 School Tickets, .. 5s.
Season Ticket-Holders of 5l. and 10l. Tickets are registered as Members for Promoting Technical Instruction. Season Tickets can now be had at the Royal Albert Hall, and at the usual Agents.

Charges for Admission:—
5th April to 30th June, 1s. daily, except on Wednesdays, 2s. 6d. 1st July to 31st October, 1s. daily.

CHINESE LANGUAGE AND LITERATURE.—Professor DOUGLAS will BEGIN his Class at KING'S COLLEGE, London, on FRIDAY, May 1, at 5 p.m., and will continue it on each TUESDAY and FRIDAY at the same hour. Fees ten weeks, 3l. 3s., payable in the College Office.
J. W. CUNNINGHAM, Secretary.

UNIVERSITY COLLEGE, LONDON.

HOLLIER SCHOLARSHIPS in GREEK and in HEBREW.

One of these SCHOLARSHIPS may be awarded for GREEK and one for HEBREW, in each year; they are tenable for one year only, and their present value is about Sixty Guineas each.

The examination for the SCHOLARSHIP in HEBREW will be held on the 1st and 2nd days of July; and that for the SCHOLARSHIP in GREEK, on the two following days. Notice in writing of intention to compete, with certificates of age and good conduct, must be sent to the SECRETARY on or before Saturday, June 29th. Copies of the Regulations relating to the Scholarships may be obtained at the Office of the College.
April 1st, 1874.
JOHN ROBSON, B.A., Secretary to the Council.

CHANGE OF ADDRESS.—Mr. BRETT, late of 2, Mansfield-street, and 6, Pump-court, Temple, has REMOVED to No. 35, HARLEY-STREET, W.

JUNIOR OXFORD AND CAMBRIDGE CLUB, Grafton-street, Piccadilly. Established for Members of the Universities of Oxford, Cambridge, and Trinity College, Dublin, exclusively.—Full particulars upon application to the SECRETARY.

SCHOLARSHIP EXAMINATION.—MARSHALL'S CHARITY, SOUTHWARK.

NOTICE is HEREBY GIVEN, that an EXAMINATION will be held at No. 9, KING-STREET, Southwark, on FRIDAY, the 29th, and SATURDAY, the 30th, days of May next, at 11 o'clock in the Forenoon, with a view to the Selection of an EXHIBITIONER for a SCHOLARSHIP of FIFTY POUNDS per ANNUM, for a period of Four Years, in either of the Universities of Oxford or Cambridge, pursuant to the Trusts of the Will of John Marshall, late of the Borough of Southwark, in the County of Surrey, Gentleman, deceased, and the provisions of 'Marshall's Charity Act, 1865.' AND NOTICE is HEREBY GIVEN, that the following are the parties eligible for such Exhibition, and in the following order of priority, that is to say:—

1. Children who are natives of the Old Borough of Southwark, or of the Parish of Christ Church, or of the Liberty of the Clink, and who shall be attending the Grammar School of St. Saviour, in the Borough of Southwark.
 2. All natives of the said Old Borough, Parish, or Liberty, educated at the Free Grammar School of St. Olave and St. John, in the said Borough of Southwark.
 3. Natives of the said Borough, Parish, or Liberty, whosoever educated, not being less than sixteen, or more than nineteen years of age, at the time of such competition.
 4. Scholars attending the said Grammar School of St. Saviour, whosoever born.
 5. Scholars attending the said Grammar School of St. Olave and St. John, whosoever born.
- No Scholar of the two first-mentioned Classes will be considered eligible to compete at the ensuing Examination, unless at the time of such competition he shall have entered upon the sixth half-year of his attendance at the Grammar School of St. Saviour, Southwark, or at the Free Grammar School of St. Olave and St. John, Southwark, as the case may be.
- Every person desirous of becoming a Candidate for the above Scholarship, will be required, one week at least before the said 29th day of May next, to leave at, or send by post, to the Office of the Trustees of the above Charity, No. 9, King-street, Southwark, a notice in writing, addressed to the Clerk of the said Charity, stating his name and age, and of what borough, parish, or place he is a native, and the place of his education; and every Candidate who shall omit to give such notice will be considered ineligible to compete at the ensuing Examination.
- Dated this 25th day of April, 1874.

FERDINAND GRUT, Clerk to the Trustees of the Charity of John Marshall, deceased, 9, King-street, Southwark.

CAMBRIDGE LOCAL EXAMINATIONS. London Centre.

THE PUBLIC DISTRIBUTION OF PRIZES will be held in the Theatre of the London University, on THURSDAY, May 7, at 3.30 p.m. The BISHOP of CARLISLE in the Chair.

The attendance of persons interested in these Examinations is invited. No Card of Admission required.
10, Portman-street, W. R. ST. JNO. CORBET, Sec.

LADIES' ASSOCIATION for the EDUCATION of WOMEN for the MEDICAL PROFESSION.

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THE GEOGRAPHICAL MAGAZINE.

Edited by CLEMENTS R. MARKHAM, C.B. F.R.S.

Contents for MAY.

MAP of the FIJI ISLANDS (E. G. Ravenstein, F.R.G.S.).
 SKETCH-MAP of the RUSSIAN PROVINCE of AMU DARIA.
 ARTICLES:—
 David Livingstone.
 Fiji Islands (E. G. Ravenstein, F.R.G.S.).
 Geographical Notes on the Basins of the Orus and the Zarafshan,
 by Alexis Fedchenko (Col. H. Yule, C.R.I.).
 The Russian Province of Amu Daria (E. Delmar Morgan, F.R.G.S.).
 My Parentage and Early Career as a Slave.
 REVIEWS:—
 Experimental Military Survey of the Russian Confines of Asia (R. Michell).
 The German Arctic Expedition (Robert Brown, F.L.S. F.R.G.S.).
 Dahomey As It Is, &c.
 Bibliography—Cartography—Log-Book—Proceedings of Geographical Societies.
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ART, PICTORIAL AND INDUSTRIAL: A REVIEW.

"Ars Artis causat itaque hominis."
 Edited by JOHN FORBES-ROBERTSON.

Contents for MAY, 1874.

Our Illustrations:—
 I. 'THE BEHEADING OF ST. JOHN,' by Puvis de Chavannes.
 II. 'LADY SITTING BEFORE AN EASEL PICTURE,' by M. Corot.
 III. 'AFTER THE BATH,' by Corot.
 'The Age of Innocence,' by Samuel Cousins, R.A., after Sir Joshua Reynolds.
 The Exhibitions:—
 The Society of Painters in Water Colours.
 The Institute of Painters in Water Colours.
 The Society of French Artists, New Bond-street.
 Art-Notes and Gossip.
 Reviews.
 London: Sampson Low, Marston, Low & Searle, 138, Fleet-street.

THE ST. JAMES'S MAGAZINE and UNITED EMPIRE REVIEW, for MAY, now ready, price 1s.

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 Love prepared for Battle.
 May-Day: a London Idyl. By F. Harrison.
 The Mysterious Island. By Jules Verne, Author of 'Twenty Thousand Leagues under the Sea,' 'From the Earth to the Moon,' 'Around the World in Eighty Days,' 'Meridiana,' &c. Chapters 7, 8. With Illustrations.
 The House of Lords in 1860. No. 2.
 Casuals.
 The Dawn of Creation in the Far East. By Sydney Robjohns.
 Idle Notes on some of the Munich Artists.
 Obituary of the Month.
 London: Sampson Low, Marston, Low & Searle, 138, Fleet-street, E.C.
 Edinburgh: Menzies & Co. Dublin: M'Glashan and Gill.
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SATURDAY, MAY 2, 1874.

LITERATURE

William Carstares: a Character and Career of the Revolutionary Epoch (1649—1715).
By Robert Herbert Story. (Macmillan & Co.)

MACAULAY describes William the Third's Scottish chaplain as "one of the most remarkable men of that age," who "united great scholastic attainments with great aptitude for civil business, and the firm faith and ardent zeal of a martyr with the shrewdness and suppleness of a consummate politician"; and Dr. J. H. Burton says of him, that "he exhibited the rare phenomenon of a powerful churchman who could look beyond his order and use his influence not solely for the advancement of the Church, but for the State too." Except as regards "the ardent zeal of a martyr," William Carstares deserved the praise accorded to him by both historians, and his "character and career" were certainly worth unfolding in a careful biography. That work Mr. Story has attempted to produce, partly because "the Very Reverend the Dean of Westminster encouraged him with more than one very kind expression of his interest in its success," partly because Carstares having been both the cousin of his great-great-great-grandfather, and the brother of his great-great-great-grandmother, he was impelled by this double claim of kinship to rescue his name and fame from the comparative neglect into which they have fallen. Mr. Story has had access to a good many family papers, and to numerous manuscripts in the Glasgow University Library and the Advocates' Library in Edinburgh, and he has hunted through the published works concerning the period which have come within his reach. But he has not executed his task very well. We doubt whether he has thoroughly mastered all the personal information that was available, and if he has done so, he has half-buried it in a mass of general historical material that, though it is all tolerably pertinent to his subject, ought to have been used very sparingly, unless used by a masterly hand. Prof. Masson, following the precedent of his 'Life of Milton,' has lately shown, in his 'Drummond of Hawthornden,' how the heavy details of Scotch ecclesiastical and religious history can be worked into an instructive narrative, and endowed with new life by being made to illustrate the life of one of its worthies. It is true that the records of the Scottish Presbyterianism of Carstares's day are a good deal heavier than those of the Presbyterianism of Drummond's day, and Mr. Story cannot be blamed for his inability to give as dramatic an account of the opposition of the later Covenanters to Charles the Second and James the Second as Mr. Masson has given of the opposition of the earlier Covenanters to James the First and Charles the First. But Mr. Story ought to have been aware of this, and, taking stock of his own feeble literary powers, to have said as little instead of as much as he could about the ecclesiastical surroundings of his hero's life. These dreary passages of history are, of course, worth studying, and need to be studied in their place; but had Mr. Story treated them more lightly than he has done, he might have produced a much better panegyric of his

great-great-great-grand-uncle, and a book that others besides conscientious reviewers would have the patience to read through.

Even then, however, more skill than Mr. Story seems to be possessed of would have been needed for a thoroughly successful memoir of Carstares. The biographical portions of the book, when separated from its historical portions, are inartistically compiled. Salient points are slurred over, and unimportant topics are enlarged upon. Valuable letters are printed in small type, and commonplaces are worked into the large type narrative. Mr. Story's own panegyrics are weakened by the addition of reiterated extracts from the excessive praises of M'Cormick, Wodrow, and other writers. The result of all is that Mr. Story gives a far less complete portrait of his hero than we have a right to expect from him. He is honest enough to quote from an adverse contemporary criticism, in which Carstares is spoken of as "a fat, sanguine-complexioned, fair man, always smiling where he designs most mischief." Surely he ought to have tried his hand at a no less incisive and more complimentary pen-and-ink sketch, instead of trusting to his readers to draw one for themselves. Perhaps, however, with all his admiration for Carstares, Mr. Story found him rather too much a man of the world, albeit a Presbyterian minister, for minute portrait painting to be ventured upon, without temptation to slur over some of the most striking features, by another Presbyterian minister, even one who is latitudinarian enough to court the patronage of "the Very Reverend the Dean of Westminster." If so, he ought to have left his task to be performed by a more worldly-minded biographer, who would not have shrunk from showing in its true significance all that Mr. Story includes in his narrative, and would not, for example, have omitted, as Mr. Story omits, from Carstares's journal of foreign travel, "a few sentences about the foreign nunneries, in which the writer might be thought to step across the boundaries of modern propriety."

William Carstares may not have been altogether a saint, but some of his deficiencies in saintship doubtless aided him in rendering the services to his country with which he must be credited. He was born in 1649, his father, John Carstares, whose life has been written by Mr. Ferrie, being really one of the saints of Scottish Presbyterianism. He was famous for his "savouriness and the exceeding grace of God in him," and the religious temper of his friends and followers enabled them to listen to his long sermons and prayers with as little weariness as they brought upon himself. "Mr. James Wood used to say of him," we read in an old manuscript, "that for lecturing and preaching, they could some way keep up with Mr. Carstares; but in prayer, there was none able to hold up with him." "When he first entered on his Sabbath's work," says Wodrow, "he ordinarily prayed one hour, for he took in all the publick things in that prayer.....His band on the Sabbath would have been all wet, as if it had been doused with tears, before he was done with his first prayer." Another admirer says, "The man's vehemency in his prayer—a strange kind of sighing, the like whereof I had never heard, as a pythonising out of the

belly of a second person—made me amazed." John Carstares was able to engage in these exercises without hindrance during the time of the Commonwealth. After that the sufferings of his early life were renewed and intensified; and, if he could bear them without murmuring, they weighed more heavily on others of his family. He was a fugitive in Ireland in 1664, when one of his children was born. "It hath pleased the Lord to remove my little gent, Robert," wrote his wife soon after the event. "They sent for me, but he died before I came. There are many things sadder in our lot than the death of a child, yet I had my own heaviness for him." Still she was able to say in another letter, "I desire to bless the Lord more than ever that I have a husband wandering and suffering for the truth."

William Carstares inherited something of his father's spirit, but he was not made to be a martyr. Having received a good preliminary education in the years of peace, he was sometimes with his father in his wanderings; but in 1669 he was sent to complete his education, especially in theology, at Utrecht, where there was a regular colony of outcasts and refugees from Britain, and there he attained some eminence as a scholar and made many friends, the most notable being William, Prince of Orange, who was already thinking of winning the English crown, and who appears thus early to have begun to use young Carstares as a principal agent and adviser. The youth returned to Scotland in 1672, bringing with him letters "written in white ink," supposed to refer to some conspiracy, which were seized by the Government, though he himself escaped. About that time his political life began. He had been carefully trained and duly licensed as a minister, and he appears to have sometimes officiated. But he took more interest in the conspiracies against Charles the Second that were then rife, though most of them were too insignificant and short-lived to make any sort of noise. In 1674 he was arrested for complicity, perhaps chief authorship, in James Stewart's 'Accopt of Scotland's Grievances,' in which Lauderdale's tyrannical government was handled very freely, and he was a prisoner, in London and in Edinburgh, till 1679. On his release his pious old father "solemnly charged him never to meddle with such things again, but to exercise himself in preaching and prayer, and what other exercises did properly belong to a faithful minister of the Gospel"; but that was more than the young man could do. He was mixed up in all the plots that were afloat, and, though in 1682, he found time to get married, he was soon after in the thick of the conspiracy with which Lord William Russell and Algernon Sydney were concerned, and he seems also to have had something to do with the Rye House Plot. He avoided arrest for some time; but he was taken, as he said in a letter to Wodrow, "the Monday immediately after the execution of that great and honourable patriot of his country, my Lord Russell." Thereupon followed an ugly episode in his career, which Mr. Story does not quite satisfactorily clear up. Arrested in July, 1683, he was, in September, 1684, put to the torture, with a view to the detection of other conspirators, and after bearing the trial bravely for some time, he consented to confess, on condition that his

evidence should not be used against his associates. Of course the bargain was not adhered to and Carstares ought not to have expected that it would be. By its excuse was found for the execution of Baillie of Jerviswood. It led to his own release, however, and he prudently took refuge in Holland, where he remained over three years, until, as chaplain to William of Orange, he was able to come back without fear, and, immediately after landing, to conduct a service of thanksgiving, which, we are told, "produced a profound impression on the army."

Mr. Story gives a good many bald facts in Carstares's early life, eked out with contemporary history, but not showing his personal career very lucidly; and in the fuller narrative that he is able to furnish for the years following 1688 there are also fewer details about the man himself than we could desire to have, and than, we believe, might have been brought together. All through the reign of William the Third, Carstares was a sort of informal, but influential, Secretary of State for Scottish affairs. William cared little and knew less about Scotland. He had a vague desire that his Scottish subjects should be peaceable and comfortable, that their religious humours should be satisfied without injury to one another, and without offence to those principles of liberty and toleration which he held in theory. He trusted everything to Carstares, and he could hardly have had a better counsellor and deputy. The Presbyterians shook their heads when they talked of the minister who was a great man at Court, and sometimes sneered at him for being sprinkled with "Court holy water"; but they had in him an able champion, all the more useful to them because he had shaken off nearly all the narrow bigotry of his sect, and, whatever his own religious convictions may have been, felt the wisdom of "trimming" in State affairs. The Episcopalians also fared better than they could have done had one of their own party been in a position to enforce their arrogant claims, and to keep alive the wretched feuds that had so long afflicted the country. Those feuds could not be crushed at once, but they were rapidly weakened under the shrewd guidance of Carstares: the National Church was restored with as much liberality as was then possible to it, and sectaries were allowed to follow their own devices with more freedom than they could have hoped for. That a Presbyterian minister, who had been during many years a conspirator almost by trade, should have exhibited so much practical statesmanship, was a strange and happy accident, which even Mr. Story, with all his admiration for his hero, does not sufficiently appreciate. He is proud of his great-great-grand-uncle as being "unimpassioned, sagacious, just, charitable, liberal, of great experience, and of deep diplomatic skill," but he seems to think that, had he been "a Presbyterian Savonarola," to "plunge State and Church into chaotic turmoil," "out of the chaos something might have emerged of a higher type than Scottish Presbytery and Episcopacy." The policy of Carstares, that is, the policy of William the Third, was certainly the best that could have been adopted, and its results, if not altogether satisfactory, were better than could have been hoped for from the religious rancour with which he had to deal.

One interesting anecdote which Mr. Story quotes gives us a lively view of Carstares's bearing, both public and private, at this period. His sister Margaret lost her husband in 1691.—

"A few days after her husband's death," says Mr. McCormick, "Mr. Carstares came down from London to transact some matters of importance with King William's ministers in Scotland. She, hearing of his arrival, came over to Edinburgh to see him. Upon calling at his lodgings, in the forenoon, she was told he was not at leisure, as several of the nobility and officers of state were just gone in to him. She then bid his servant only whisper him that she desired to know when it would be most convenient for him to see her. He returned for answer, 'Immediately,' and, leaving the company, ran to her, and embraced her in the most affectionate manner. Upon her attempting to make some apology for her unseasonable interruption to business, 'Make yourself easy,' says he; 'these gentlemen are come, not on my account, but their own. They will wait with patience till I return. You know I never pray long.' And, after a short but fervent prayer, adapted to her melancholy circumstances, he fixed the time when he would see her more at leisure, and returned, all in tears, to his company."

Carstares continued in King William's favour all through that monarch's lifetime, and received from him many substantial marks of that favour. But he was fond of show, and always liberal with his money, so that, as Mr. Story grandly expresses it, "inattention to pecuniary details occasionally exposed him to the inconveniences of impecuniosity." Therefore his patron's death was, in more ways than one, a heavy blow to him. But he bore it bravely. Queen Anne retained him in the chaplaincy, but made no use of him in that or any other capacity, and he lost all the other sources of income on which he had relied. Therefore he went to Edinburgh, to be Principal of the University and minister of the Grey Friars church. On more than one occasion he was Moderator—a most appropriate term, in his case—of the Presbyterian Assembly, and he did excellent work in coaxing his countrymen to agree to the Act of Union in 1707, and to other measures of great service to both kingdoms during the reign of Queen Anne. Mr. Story's account of his later life in Edinburgh is the best written and most interesting portion of the volume. He is much more skilful here than in the previous sections in weaving public and private events into one narrative, and he really helps us to see how worthily and wisely Carstares conducted himself in the humbler circumstances to which he was reduced by William the Third's death. Carstares died in 1715, and was buried in Grey Friars churchyard.

"When his body was laid in the dust," says Mr. McCormick, "two men were observed to turn aside from the rest of the company, and, bursting into tears, bewail their mutual loss. Upon inquiry, it was found that they were two non-jurant clergymen (Episcopal), whose families, for a considerable time, had been supported by his benefactions."

That is only one of many evidences of Carstares's private worth which are on record.

A Grammar of the Hindustānī or Urdu Language. By John T. Platts, late an Inspector of Public Instruction in the Central Provinces of India. (Allen & Co.)

SOME persons may, perhaps, think that the *idiome méprisable*, as De Sacy styled the

Urdú, has already had labour more than enough bestowed upon it by learned men, both Europeans and natives of India. The Grammar by Dr. Forbes, for instance, might be said to be quite sufficient for the requirements of students; and that was very much our opinion until we looked into the far superior work which Mr. Platts has produced. On comparing this work with preceding grammars, we see at once how much there was to be supplied; and though the author has no doubt gleaned something from those who went before him, as, indeed, he acknowledges in his Preface, where he refers to the 'Grammar of Urdú' by Imám Bakhsh, of the Delhi College, and other publications, yet it is plainly to his own accurate knowledge of the language and extensive reading and experience that he owes his complete success. He himself points with just satisfaction to the "absolutely new matter," under the heads of "gender, numerals, Persian and Arabic constructions, causal and compound verbs, particles, derivation of words, and syntax." We think his claims must be admitted with regard to all these; but as it would be wearisome to the general reader to dwell on so many parts of the book, we will content ourselves with a short reference to two only, the Persian and Arabic constructions and the syntax.

Any one who will take the trouble to refer to a Persian dictionary will see there are more Arabic than Persian words in the Persian language. Opening Johnson's Dictionary at random, we come upon p. 558, and find sixty-three Arabic words in it to seven Persian. The staple of Urdú is Hindí, but still Arabic words are very numerous in it; and for useful knowledge about these, the student must turn to p. 87 of Mr. Platt's Grammar, or to vol. i. p. 116 of Lumsden's Persian Grammar, a much more cumbersome work, or to some Arabic grammar. There he will find that Arabic substantives and adjectives are formed from trilateral roots, according to fixed rules. Certain letters that are retained in every change of inflexion and derivation are called radical, and others by which construction is effected, viz., *y, t, s, m, n, ā, ā, or a*, are termed servile. By the use of these serviles every Arabic derivative word is formed, and the manner of forming them is shown by models or measures which would be easily acquired were it not that, in order to avoid sounds repugnant to the genius of the Arabic language, a considerable amount of coalescence, permutation, and rejection takes place, which cannot be well brought under fewer than twenty-nine rules. Now it is quite possible to speak Urdú fluently, and to transact business easily in that language, without troubling oneself about these rules; but to master the language, they must be learned; and we think Mr. Platts has done good service in sifting out what is most necessary to be known on the subject, and placing it before the student.

The syntax in this Grammar is more copious, and, to our thinking, more correct than the syntax in other Urdú Grammars. On the very difficult subject of participles used absolutely, much light is thrown at pp. 332—340. In the sentence *main ne roo bisorte kahá*, however, it seems that the participle simply agrees with the pronoun in the case of the agent. In the sentence

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It seel
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jo bāmbhī ke andar se sir nikāle, we take nikāle to be the past conjunctive participle. It seems harsh to translate the preceding sentence, "I existed, that defile thought my grave"; but if the conjunctive participle is to be abandoned, there is no other way of rendering it.

In looking through the volume we have carefully observed the correctness of the printing, which is very remarkable. At p. 171, however, *employée* twice occurs for *employé*, and at p. 226, Brāhman for Brahman, unless the native characters be altered. We are glad to see Lakhnaū and Kānpūr correctly written; but our joy is somewhat damped by the occasional appearance of the old incorrect forms, "Lucknow," "Cawn-pore." It is useless to re-open an old controversy, but *shere nar* for *shir i nar* cannot be passed by without protest. It is further, perhaps, to be regretted that a notice of the Devanāgarī character has been omitted. But as an Urdū Grammar, we repeat that this book is *facile princeps*.

THE ARMADA OF 1639.

Calendar of State Papers, Domestic Series, of the Reign of Charles the First, 1639, preserved in H.M. Public Record Office.
Edited by William D. Hamilton. (Longmans & Co.)

DOCUMENTS of much importance bearing on that most interesting, but as yet untouched subject, the state of English public feeling on the eve of civil war, as well as on the most conspicuous event of 1639, the King's armed progress against the Covenanters, are calendared in this volume. Our comments, however, will be devoted, not to its general features, but to an occurrence which appears on the closing pages of the book, known at the time as the Spanish Armada of 1639. And for this reason: events which indirectly affect our history should not, because their influence is indirect, be therefore overlooked. That Armada disappeared, and left England untouched; it is now absolutely forgotten; but not the less was that event a powerful stimulus to the fancies of our countrymen; and fancy had much to do with the fate of Charles the First. That he fell at last was almost wholly due to the workings of popular imagination.

The terror-struck people of England were driven into civil war, not by disloyalty, but by distrust; and for years that distrust had been accumulating. Charles was but a short time upon the throne when he stamped suspicion into the national mind by the sending our navy to be employed against Rochelle, the last refuge of Protestantism in France. He renewed that suspicion, a few years later, by seeking to overawe England by a regiment of German cavalry. That the King should scheme to array against his unarmed subjects a troop of foreigners and Papists, mercenaries trained to all the dire ferocity of Continental warfare, is an idea which presents itself, even to our minds, as something horrible; and an ardent Cavalier confesses, writing at the time, "that this project may, too probably, have been an ingredient in all future distrusts." Suspicion was again roused, during the spring of 1639, by the King's attempt to subdue the Covenanters by force of arms; for the popular fancy was convinced that the Papists, by money

and intrigue, had excited that quarrel between Charles and Scotland, that they might gain their ends amidst the horrors of civil war; and the pacification of Berwick had hardly quieted these fears when they were, by the event to which we have referred, rekindled to intensity.

The Downs and the Dover Roads were, during September and October, 1639, crowded with galleons and gallees bearing the flags of Spain and Portugal, all "warlike ships, and well provided." For more than four weeks the combined navies of kingdoms, justly deemed the incarnation of Popery and of enmity to England, lay at our very door. And if we were then a people so timid as to hear with alarm that "there are lately arrived at Lisbon twenty armed elephants sent from Persia, but for what purpose is unknown," how terrible must have been that sight in the Straits of Dover!—the "Invincible" Armada naturally recurred to mind.

But the Armada of 1639 was accompanied by terrors far surpassing the terrors of 1588. Englishmen then, indeed, trembled before that crescent line of galleons, towering high in air across the Channel; and their fancy pictured the too probable use of the knives, wire-whips, shackles, "and other torturing instruments," with which those ships were freighted. But the Englishmen of Drake's day also knew that they had some means of defence—a navy, the trained bands of every county, guns and forts, watchmen and beacons along the coast; and above all, they knew that they could place confidence in their sovereign, and that treachery was not possible to her or her servants. The subjects of Charles the First, on the contrary, knew too well that they had no army, no navy, no coast defences. The Governor of Dover Castle reports, in the very presence of those squadrons, that not a cannon was, or could be, mounted on the ramparts, that no gunpowder was in store, that he could not furnish with arms "two musketeers." And this was no official secret; even foreigners were acquainted with the state of Dover Castle, and all were equally aware that Kent and the Isle of Wight were in the same disarmed condition.

The approach, also, of the Invincible Armada had been heralded by alarm fires, lighted up from Cornwall to Yorkshire, calling the nation to arms. The expedition of 1639 stole upon us almost unawares. Had not an English merchant ship escaped from the clutches of the Spanish admiral, their navy would have reached the Channel without discovery. Nay, even the Spaniards on the Continent were ignorant of its approach. When ships detached from the Spanish fleet ran into Dunkirk harbour, the officers of the town refused to let them land the troops, "they having no orders therein." That this was the case, is proved by evidence furnished to our Government; and Rushworth tells us that this curious fact was generally known in England. Exaggeration, also, of course, played its part; the combined navies, amounting to 140 ships, were multiplied into near 400; the soldiers and sailors in the ships were more than doubled, until some 40,000 men were supposed to be afloat in the Armada, and under the hatches were placed, by fancy, many thousands of "poisoned bullets, and hollow bullets with wild-fire."

The panic of 1588, and in this lay the great difference between the two events, if sharp, was short, and open attack was met by open resistance. But the Armada of 1639 lay on our coast for more than four weeks, and mysterious comings and goings, and messengers between the Court to the Spanish admiral, sent "haste, post haste," rousing up "Dartford, past four in the morning," and "Rochester, past seven," added to the nation's nervous dread. It could not be, they said, mere curiosity that took so many courtiers on board those galleons; there must be some secret motive causing those hurried journeys. The real motive of those visits was, to the common people, not a surmise, but a certainty:—the King's Popish advisers had summoned here that Armada; they had told the Spaniards of our defenceless state, and had invited them to perform the task which the first Armada had failed to accomplish.

This was the settled conviction of the mass of the community; and the conviction was confirmed, even by the very means which relieved them from the sight of that dreadful apparition. The only Protestant power left upon the Continent appeared upon the scene. The guns of the Dutch navy were heard, day after day, across the Narrow Seas, signalling from squadron to squadron. Their fire-ships were got ready; and they collected in full force around that Armada. Yet when their preparations were complete, all through that September, the Dutch ships also lay in the Downs, in mysterious inaction, like the enemy they watched. It seemed to our unarmed, dispirited countrymen as if the powers of the air were during this time of suspense engaged in controversy about our fate; that we lay powerless and motionless, until these hostile navies, like the spectral illusions of the sky, cloud-formed armies, and war-ships grappling in the air, chose to settle between themselves what was to become of England.

The signal came at last; though in a furtive and irregular manner, as if a mystery clung to the very end of the affair. The stillness of an autumnal morning fog, on the 11th of October, was broken by a few dropping shots; the cannonade then became general. "At ten in the forenoon," word was sent to London, that "at this instant the Spaniards and the Hollanders were in a bloody fight"; again, "at three in the afternoon," that both fleets, "being under sail, had made their way westward, fighting as they passed"; that some of the Spanish ships were ashore "near the Castles in the Downs," and that two were burning close below Walmer Castle. On the 13th, the Dutch returned to the Downs, and reported, in the curt language of a conqueror, that the Spaniards were absolutely defeated, that some of their ships were taken, others fired, sunk, blown up, or driven upon the French coast. The Dutch had fulfilled their boast, that they would attack their enemy, though he "lay on the King of England's beard"; and not only had they carried war and destruction into his ports and harbours, but they sent their cannon shot into and near the town of Deal, although the only actual damage seems to have been the fall of "a bullet into a stable, which strook off a horse's head, whilst he was eating his meat in a manger."

The insolence which the Dutch thus

displayed was by no means re-assuring to the English mind; but into this feeling, and into the ferment which this affront to our King's authority as sovereign of the Narrow Seas excited, and into the irresolution and perplexity which he exhibited during this conjuncture, and the anger which the Queen and her followers felt at the destruction of the Spanish navy, we cannot enter. Our sole object is to show how it was that the spectacle afforded by the Dover Roads, during the autumn of 1639, impressed so deeply the imagination of our countrymen, and created an alarm and feeling of indignation, which even the stirring events of the next few years did not obliterate. In the speech by which Pym opened the proceedings of the Long Parliament, he demanded justice upon the King's advisers, for their "endeavour to bring strange soldiers from beyond sea to be billeted on us. We have had," he added, "no account of the Spanish navy coming here, which has caused great jealousies." Again, even when civil war was almost in sight, during January, 1642, when the King was marshalling his fighting men at Whitehall, and the Commons had sought protection from the City, "they consulted upon drawing up a remonstrance, laying open," among other dangers which this kingdom had undergone, "the danger of the Spanish fleet." And so late as the year 1644, amidst the heat and fury of that great contest, the same cry is kept up by the libels and pamphlets of the time, such as 'Newes from Hell,' 'The Devil's Letter sent to Rome,' and 'The Earl of Strafford's Ghost'; and among our past deliverances from Popish plot, the "Spanish Armada of 1639" is not forgotten.

A sense of absurdity always arises when a panic is over and unrealized; and doubtless the panic caused by the Spanish fleet may now seem as ridiculous as any other occasion of unfulfilled alarm. Yet, if by this, and similar paroxysms of distrust, the minds of the English people had not been alienated from King Charles, they would not, in their despair, have sought the protection of Parliament, and Cromwell would have disciplined his Ironsides in vain. This is our justification for a somewhat lengthy narrative of an event certainly not one of the leading events of English history, and for having strayed, as we must confess we have done, beyond the limits of the volume before us, among documents at the Rolls Office, as yet not laid before the public.

NOVELS OF THE WEEK.

Taken at the Flood. By the Author of 'Lady Audley's Secret.' 3 vols. (Maxwell & Co.)

Disinterred. By T. Esmonde. (Samuel Tinsley.)

Esther Dudley's Lovers. By Mrs. Mackenzie Daniel. 3 vols. (Skeet.)

Geoffrey's Wife. By Stanley Hope. 2 vols. (Chapman & Hall.)

MISS BRADDON has returned to her best style. 'Taken at the Flood' is far better than 'Milly Darrell,'—than 'Lucius Davoren,'—than 'Strangers and Pilgrims,'—than, in short, any of those books of hers which we have both praised and blamed, but with none of which we have been satisfied during the last two years. 'Taken at the Flood' is a very simple story, which does not seem to have cost Miss

Braddon so much pains to write as some of those which we have named. It is, however,—that which they are not—a tale really worthy of her talent. It is not a great novel, but it is a thoroughly good one.

The period of history which has been dug up by Mr. Esmonde is, if we may use an Hibernianism, an absolutely mythical one. It is that vague epoch when the Templar cried "Gramercy," which the ingenious Mr. Calverley has celebrated. It is the age loved by the æsthetic offspring of middle-class Philistines, and dreamed of by boarding-school misses. Socially, politically, and grammatically, it is a time which never existed. It is, in fact, the product of an attitudinizing and self-conscious age, which, knowing little of the past, delights to project into it the sentimentalism which is unreal in the present. A little study of the ages which he loves would have saved the author from making the people of a period, which, if ruder, was at least as practical as our own, the stilted automata, cursed with a bombastic gift of speech, which do duty in novels of this kind for our ancestors in flesh and blood. To come to particulars. This purports to be a story of the middle ages, narrated by a monk of the period. This is how a recluse of Carden Abbey describes the physiognomy of his hero:—"A careful observer of the lines of the human countenance would have perceived that a proud and sensitive disposition had made themselves (*sic*) discernible in certain lineaments, while an air of self-reliance and independence took away all appearance of weak susceptibility or over-refinement." This comprehensively expressive countenance belongs to Adrien de Montfort, the ill-used step-son of a haughty Countess, who, having been ineffectually poisoned and buried under his stepmother's auspices, revives and lives to be a thorn in her side, and to come upon the stage at the very crisis of the wonderful ceremony of swearing allegiance on the part of his younger brother's vassals, with the proud announcement, "I am the Earl of Carden." The account of the rite thus interrupted is sufficiently curious to bear transcription. "The time had now arrived for that part of the rite that was to be performed within the chapel, and which was to bind each retainer for ever in unalterable fidelity to their new lord. High Mass was to be performed, after which the retainers, one by one, were to pass before the altar, each raising his right hand as he did so, and addressing to the young Earl the words, 'Jeo suis vostre homme: jeo le jure.' He then passed forward, kissed the hand of the lord," &c. It is less remarkable that the retainers should have accentuated their French spelling in this way, than that "the first who was called upon was Sir Wilfrid Balfe, a baronet of great estate and ancient lineage." A mediæval baronet is really rather a painted lily. But we must not complain of an author so evidently well-intentioned. What he lacks in knowledge he makes up in enthusiasm; and, after all, his views of history are not less accurate than those of most young ladies.

Mrs. Mackenzie Daniel has proved in a satisfactory manner that a story may be interesting without being sensational, religious without being morbid, moral without being dull, a study of character without being a marvel of psychological surgery. While capable of taking a bright view of individuals, she does

not yearn and gush about the divinity of the human race; and in exhibiting the occasional infirmities to which flesh is subject, she does not think it necessary to discover in the mass of mankind the existence of crude lumps of moral nastiness. Her characters, bad and good, are nicely balanced; by which we do not mean that they are so moderated as to be mediocre, but that they are tolerable approximations to concrete and composite humanity. The plot of her story is simple, and her method of handling it reminds us somewhat of Miss Austen. A young lady of considerable beauty, whose girlhood has been spent in the ease of a happy home, without seeing much of the serious side of life, is left an orphan at an early age. Instead of instantly engaging herself as a governess in a family of distinction, with the ultimate object of marrying an aged nobleman, and committing a *faux pas* with the groom, or the tutor, or the dissipated nephew of the house, she betakes herself to the home of an elderly lady, her relative, where for a long time her principal difficulty is to keep pace with the energetic habits and ardent philanthropy of that extremely happy specimen of a cheerful Christian. When we say that the routine life of a lonely country-house, inhabited by two ladies of small means, is made amusing, we have made no slight assertion of the merit of our author. But young life even at Eastlands is incomplete without romance. Esther soon meets her fate in the shape of one Paul Thackwell, from whom in his threefold character of a philanthropist, a widower, and a manager of mines, her girlish tastes at first inspire her with no little aversion. A certain abruptness in his manner, and what she regards as scant appreciation of her society, at once repel her and pique her curiosity. The process by which a young lady's curiosity soon merges in a warmer feeling is a natural one, and is naturally described. Her eyes are thoroughly opened to her condition, when during a stay at the seat of a neighbouring rural potentate, she finds herself on the verge of a proposal from that magnificent personage. Of course, most heroines of limited means would have closed with the squire, and flirted with the mining man afterwards. Esther adopts the extraordinary course of avoiding the encounter with Mr. Carrington, and going home to her friend. However, even this right-minded young person has her moments of weakness. When dark days come, and she learns, on the authority of some gossiping friends, that Mr. Thackwell is about to be married, and to a young woman who, however estimable, is by no means a flattering rival to a girl of Miss Esther's self-esteem, the perseverance of good old Mr. Carrington is crowned with apparent success. We have the usual dilemma. Esther, young and loving, and informed too late that the object of her affections has been always true, is on the verge of being false to her promise, or sacrificing her peace of mind and her husband's happiness. How the difficulty might have been solved, we know by sad experience of shattered hearts and broken vows, of elopements by moonlight, of death-beds, where consumptive heroines perish as loquacious as the swan. Miss Dudley backs out of her engagement, and telling her story fully to an honourable man, meets with his forgiveness, and in a certain sense his gratitude. This

natural conclusion, well told, exhibits more of what may fairly be called character, than could have been set forth in several volumes of a tragedy of errors. Mr. Carrington, pompous, narrow-minded, and selfish in his normal mood, comes out on an emergency in the character, unusual in fiction, of a high-bred gentleman, while Esther, losing, by a just Nemesis, the dignity upon which she stood in her inexperience, shows that true womanhood can be honest as well as sentimental. This moral of itself would stamp a tale less distinguished than the present by really careful work in its subordinate parts. The characters are all good, Mrs. Hartleton admirable; and we can only accord to the author the rare tribute of unqualified praise.

Considering that in the course of the story we have a forgery, a bigamy, a murder, and two accidents (one fatal), we think that 'Geoffrey's Wife' can hardly be called other than a sensation novel. At the same time, we must admit that that is the worst we can say of it; and, if we allow the desirability of occasionally resorting to such novels for the sake of mental diversion (and there is no reason why we should not, if they are good of their kind), we think we may recommend it to our readers. There is less in it than usual of that glorification of self-indulgence which is almost universal in modern novels of the same class; while, on the other hand, there is proof, usually lacking in similar cases, that the author is a person of reading and cultivation, who can at least write his mother-tongue without constantly making discreditable blunders. The book curiously reminds us of one which we reviewed some two years ago, and which has, probably, by this time slipped out of the memory of novel readers. It was called 'Erma's Engagement,' and the framework of the story, so to speak, was almost identical in its broad points with that of 'Geoffrey's Wife.' In both, the refined and educated professional man finds himself in love with a woman who is entirely in sympathy with him in matters of intellect and taste, but is the betrothed, or the wife, of another man, good-natured but uneducated; in both, if we remember right, the hero takes to politics to overcome his disappointment (though here he is a Tory, while there he was a Liberal); in both, the husband dies before very long, and the story ends by the marriage of the sympathetic couple. Both books, too, have literary qualities not, indeed, very extraordinary, but sufficient to set them considerably above the ordinary run of "novels of the week." We remember to have taken the earlier book to be the work of a woman; we do not feel sure that 'Geoffrey's Wife' is not, in spite of the apparently masculine name on the title-page, and the still stronger evidence to the contrary that may be gathered from the fact of the story centering in appearance rather round Cecil Holford, who is the hero and narrator, than round Geoffrey's wife, who gives her name to it. One or two little inaccuracies seem to point to a female hand. A man might, though with less likelihood than a woman, overlook the fact that "a young moon" does not usually give any light, faint or otherwise, at three o'clock in the morning; but would any man who paid any attention at all to political matters ever make a member of Parliament address his speech to "gentlemen,"

instead of to "Mr. Speaker"; or even represent his hero, in the first few weeks after entering Parliament, as making such a speech as should overthrow a Government and bring his own party to power? There is a touch in this of that feminine exaggeration which is so often seen in the way in which ladies talk of their favourite politicians, authors, or artists, and which is exceedingly amusing to the masculine mind. If "Stanley Hope" be really of the sex which his name would seem to denote, we must apologize, we suppose; but none the less can we assure him that, both in its strength and in its weakness, his book has many feminine characteristics.

Tenures of Land and Customs of Manors.

Originally collected by Thomas Blount.
Re-arranged, Corrected, and considerably
Enlarged, by W. Carew Hazlitt. (Reeves
& Turner.)

"THE general tenor and instruction of the following pages," says Mr. Hazlitt, in his Preface to this edition of old Blount's 'Fragmenta Antiquitatis,' or 'Jocular Tenures,' "will be that our ancient landed gentry, in return for certain privileges and exemptions, acknowledged certain obligations and duties; our modern landed gentry retain the privileges and exemptions, but the equivalents have fallen into desuetude." The real value of the book appears to us of quite another kind. True as it is that the landed proprietor of feudal times was commonly subject to onerous obligations and burdens from which his modern successor is free, the contrast in that respect receives little illustration from a collection of tenures, the chief characteristic of which is usually the triviality and oddity, according to modern notions, of the services and rents reserved. "I had the curiosity," says Blount, in his Preface to the original edition, "to ask an old officer in the Exchequer, whether he ever remembered any herring pies paid to the King for the manor of Carlton in Norfolk?—'Yes, very well,' answered he; 'for we had some of them in court among us here last term.'" The pies were no bad sample of the sort of payments and services for the most part recorded in the book before us. We read, indeed, in the first page, that John Hastings, in the reign of Edward II., held the Castle of Abergavenny of the King, *in capite*, by service, homage, ward, and marriage; and if there was war between the King and the Prince of Wales, the said John was to keep the country Over-Went at his own charges, in the best manner he could for the service of the King and defence of the realm of England. But in the same page we read that the manor of Downhall was held by the service of holding the King's stirrup when he mounted his horse at Cambridge Castle; and this is a much better example than the foregoing of the tenures most frequent in the work. The Lords Grey of Wilton held the manor of Acton by the serjeanty of keeping one ger-falcon for the King. Robert Aquillon, *temp.* Henry III., held a carucate of land by the service of making one mess in an earthen pot in the kitchen of the King on the day of his coronation. Henry de Greene held lands of the King, *in capite*, by the service of lifting up his right hand yearly on Christmas Day towards the King, wherever he should be in England.

William Hunt held lands of the Earl of Lincoln, free from all services and demands except one rose in the time of roses. Other rents and services for which lands were held are, taking charge of the King's table-cloths at the coronation; finding a spit of maple to roast the King's meat on the day of his coronation; finding straw for the King's bed, and grass and rushes for his chamber, when he came to Aylesbury; teaching a hare dog for the King; keeping a white bitch with red ears for the King; carrying the King's horn when he hunted within the hundred of Lambourn; bearing a white rod at the feast of Christmas before the King, if he should be then in the county of Lincoln; scalding the King's hogs; keeping the King's lame dogs; "keeping for the King six damels, to wit, whores, at the cost of the King"; carving for the Earl of Lancaster at dinner on Christmas Day; riding among the lord's reapers on an autumn day with a sparrow-hawk in hand; paying to the lord of the manor a snowball at Midsummer, and a red rose on Christmas Day; driving a goose three times round the fire on New Year's Day, while the lord blows the fire.

These tenures, quaint or frivolous as many of them may now seem, are full of instruction on various points of social and economic history. They indicate, in the first place, for instance, that the King and the great lords had formerly plenty of land and little else to give, that it was of small value, and that they gave it profusely in payment of every kind of service, military, menial, or ceremonial. Sometimes they gave it as a reward for past services, and at a nominal rent; sometimes to commemorate an occurrence of a ludicrous or indecent kind: see, for example, a tenure of land in Hemington, p. 154. Again, these tenures afford confirmation of the doubts suggested in Sir H. Maine's 'Village Communities' respecting the historical truth of the economic theory of the origin of rent. Early land-rents were not competition rents; they were not at all in conformity with Mr. Ricardo's doctrine; they bore, for the most part, no relation to the fertility of the soil, or its vicinity to market, if there was any market at all. In the case of the chief rents to the King and to great lords, competition was usually excluded both by the circumstances of the grant and by the nature of the service, whether military, ceremonial, menial, or memorial. But neither were the rents anciently paid by agricultural tenants, whether in socage or in villenage, competition rents. Each manor was, as it were, a separate territory, inhabited by a distinct community. There was no competition for the tenure of farms from without; and within the manor the sole regulators of rent were the arbitrary will of the lord and custom. The rent of the villein was at first, in theory at least, an arbitrary rent; in its next stage it was a customary rent, in labour or produce; in a third stage it became commuted into a money rent, based on a valuation of the customary service or payments in kind. In the book before us we have many examples both of the customary rent in labour and in kind, and of the commuted money rent; but there is not a single example of a competition rent. Competition rents only began to come in with enclosures and the disruption of the old manorial community; and customary rents survive to this

day in many a manor in defiance of economic theory.

The description of a manor, p. 310, throws light on a point which has puzzled some German historians. They have been curious to know whether the villeins of an English manor lived in the same village with the freeholders, or in another part of the manor by themselves. In the manor referred to, Great Tey in Essex, "the free tenants were chiefly placed on the southern part of the manor; the base tenants or villani were placed in the northern part, and were in a great measure surrounded by the lord's demesnes." The book is full of information on mediæval custom and rural economy. The limited edition of 325 copies, now published, ought to be soon exhausted.

OUR LIBRARY TABLE.

MR. H. BOWLES FRANKLIN, of the Middle Temple, and lately of the Royal Artillery, has published, through Messrs. Tribner & Co., *Outlines of Military Law and the Laws of Evidence*. The book will be found a useful addition to every officer's library, for it goes far to educe order out of the chaos which is called military law. The author possesses an advantage over most other writers on a similar subject, for to the knowledge of the lawyer he superadds the experience of the soldier. The consequence is that he has produced a work which omits little that a regimental officer ought to know, contains little that he need not know, and is, moreover, cheap and portable. An excellent feature in the book is that it gives the powers of the commanding officer. The part devoted to the laws of evidence contains, in a plain and easily to be understood form, information in which officers are, as a rule, somewhat deficient. The value of the treatise is much increased by a quotation of precedents in all cases in which there has been any difference of opinion, or in which principles have been established; and an excellent index facilitates reference.

The Gentleman Emigrant, by Mr. W. Stamer, published by Tinsley Brothers, is a book which may possibly be found useful by emigrants with capital, but not very, we think. We are sorry to see a joke about "rubbing out" natives at up-country stations in Australia, as a form of sport. In England it is generally supposed to be murder.

We are not surprised to find that the popularity of Col. C. C. Chesney's *Waterloo Lectures* (Longmans & Co.) should have been such that already a third edition has been found necessary. On two points Col. Chesney has thought it necessary to make alterations. In the first two editions the author dwelt upon the neglect of Blücher to communicate early to Wellington his defeat at Ligny and consequent retreat. It appears now, from recent researches made in Berlin, that Blücher was not guilty of this neglect, and that the officer he sent to his colleague has been identified with a retired Lieut.-Col. Winterfeldt, who died not long ago at Hanover. The other point is whether Wellington was justified in fighting with the forest of Soignes in his rear. Napoleon maintained that he was not. It now turns out that, in 1821, Wellington said to General Ziegler, Commandant of Namur, "I should not have retreated on the wood of Soignes, as Napoleon supposed, thinking I should fall back on Brussels and the sea, but should have taken the direction to my left, that is towards Wavre, which would have given me the substantial advantage of drawing near the Prussian army." On this Col. Chesney remarks:—"As it would plainly have been impossible to carry off his right wing in the direction thus indicated, it must have been divided from him, and made a distinct retreat westward. And this possibility gives the most proper solution ever offered of his obstinacy in retaining the troops at Hal, which would have proved of real service in forming a rallying point

for the force thus to be left separated under Lord Hill."

THE dissolution of the last Parliament cannot have been popular with the publishers and compilers of almanacs, for it made a large portion of each almanac for 1874 useless within a few weeks after the commencement of the year. Mr. Joseph Whitaker has, with his usual energy, set himself to repair the blow, so far as it affects him, and has sent us a "Supplement" of thirty-two pages to his Almanack.

WE have to acknowledge the receipt of that useful work of reference, the *Calendar of the University of London*, published by Messrs. Taylor & Francis.

MR. VAN VOORST has sent us a second edition of Mr. Bell's delightful book, *A History of British Quadrupeds*, originally published in 1839. The volume is handsomely printed and abundantly illustrated.

LIST OF NEW BOOKS.

- Theology.**
 Arnold's (M.) Literature and Dogma, 4th edit. cr. 8vo. 9/6.
 Bright's (W.) Hymns, and other Verses, 2nd edit. 12mo. 5/6.
 Brookes's (Rev. S. A.) Theology in the English Poets, 9/6.
 Buxton's (Rev. H. J. W.) Waterside Mission Sermons, 3/6.
 Crawford's (J.) Mysteries of Christianity, cr. 8vo. 7/6.
 Dale's (R. W.) Protestantism, its Ultimate Principle, 2/6.
 De Imitatione Christi Libri Quatuor, 12mo. 5/6.
 Denniston's (J. M.) Perishing Soul, 2nd edit. cr. 8vo. 5/6.
 Dialogues of St. Gregory the Great, ed. by H. J. Coleridge, 6/6.
 Forgett's (E. H.) External Evidence of Christianity, 2/6.
 Frere's (Sir B.) Eastern Africa as a Field for Missionary Labour, cr. 8vo. 5/6.
 Gregory's (E. L.) Old Testament, Part 2, 12mo. 1/6.
 Haweis's (Rev. H. R.) Unsectarian Family Prayers, 3/6.
 Norris's (J. F.) Catechism, Part 2, 12mo. 1/6.
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 Webster's Royal Red Book, April, 1874, cr. 8vo. 5/6.
 Worboise's (E. J.) Heart's Ease in the Family, cr. 8vo. 3/6.

'ETRUSCAN RESEARCHES.'

I FIND that I am expected to reply to the numerous critics who, in your columns, have called attention to my 'Etruscan Researches.'

It would ill become me to express any commendation of the remarks of a scholar so eminent as Mr. Wright. I trust, however, that he will not deem it an impertinence if I say that I am much obliged to him for pointing out several undoubted errors into which my ignorance of Arabic has betrayed me. By referring to p. 359 of my book, he will find that I was fully aware of the danger of mistaking importations from the Arabic for genuine Turkish words, but I admit that I have not taken sufficient pains to avoid this patent peril.

Mr. Wright will add to the obligation under which he has placed me if he will allow me to ask him one or two questions. Is it so absolutely certain that all the words which are common to Arabic and Turkish are loan-words from the Arabic? Is there not, rather, reason to believe that Arabic contains many words which are really of Turkish, or at least of Turanian origin? With regard to several of the words to which he calls attention, I had, rightly or wrongly, come to the deliberate conclusion that this must be the case. Take the case, for instance, of the Turkish word *neşl*, which means "progeny," "race," "posterity." This word is found not only in Turkish and in Arabic, but also in Samojed, while in Tungus it not only belongs to the vocabulary, but enters into the fundamental grammatical structure of the language, being used as a suffix to form the plural for all words which express relationship, and for these words only. For instance, *aki*, a "cousin," makes the plural *aki-nasal*, literally "cousin-folk," or "cousin-kindred" (Castrén, 'Tungus. Sprachlehre,' pp. 7, 72).

Here only four suppositions are possible:

1. The Samojedes and Tunguses, who live on the shores of the Arctic Ocean, may have borrowed the word from the Arabs—a supposition which seems to me to be utterly incredible and impossible.

2. The identity in sound and meaning between the Arabic and Altaic words may be purely accidental. This is certainly possible, but the mathematical chances are thousands to one against it.

3. The word may be radically Altaic, and have been borrowed by the Arabs.

4. It may be one of the primeval words which were the common heritage of Semites and Turanians.

Believing that one of the two last suppositions affords the true solution of the difficulty, I ventured, with full knowledge of the accepted Arabic derivation, to cite the Turkish *neşl* as a doubtful Turanian word which might help to explain the Etruscan *nešl*. I should be glad to know how Mr. Wright accounts for the identity in sound and meaning between the Tungus and Arabic words, and whether he still considers my qualified statement to be wholly unjustifiable.

The same line of argument applies to several of the words to which Mr. Wright takes exception. If the Turkish *jinn* is radically Semitic and not Turanian, how did it get into Chinese? If the

Turkish *ghoul* is radically Arabic and not Altaic, how did it get into Ostiak? If the Turkish words *kucak* and *jan* are radically, the one Arabic, and the other Persian, how did they both get into Tcherimis? All these cases, and many more could easily be added, must be accounted for. If the words are radically Turkish, their presence in other Altaic languages is at once explained. If radically Semitic, the problem is immensely more difficult. When I ventured to cite these words in my book, I did so in the belief that their existence in Arabic as well as Turkish must be accounted for on the hypothesis of a large infusion of genuine Turanian roots into the Semitic and Aryan languages. And in this belief I do not stand alone. I am supported by the authority of M. Lenormant, of Sir Henry Rawlinson, of Mr. Sayce, and of Mr. Edkins; and I may also refer to the authoritative opinion expressed in the Report of the Royal Asiatic Society for 1868. I venture, therefore, to think that the question, if argued fairly, must be argued on far wider grounds than those selected by Mr. Wright. It seems to me that to argue as he does is in reality to beg the very question which has to be decided.

Although the tone of Capt. Burton's letter is, perhaps, slightly more boisterous than is strictly demanded by a scientific discussion, I cordially welcome his valuable testimony as to the reality of that solution of the Etruscan problem which I have propounded. Capt. Burton offers only one piece of detailed criticism, and this, I am sorry to say, I cannot accept. He calls me to account for my "stupendous carelessness" in reading the legend on the door of the Trojan horse *huins* instead of *hlins*, that is, "Huns" instead of "Hellenes." Capt. Burton's suggestion is by no means new. It was made by Lanzi eighty-five years ago; but it has, since that time, been generally rejected. Even Fabretti, with whose theories Lanzi's reading would best square, feels himself obliged to give it up. Capt. Burton first turns the word upside down, and reads HAINS. If Capt. Burton had transcribed, as I have done, more than 3,000 Etruscan inscriptions, he would see that this is inadmissible. In the first place, it involves reading the legend from left to right, instead of from right to left, according to the Etruscan practice; and in the second place, it involves the use of the Greek Δ , which though perhaps possible in Faliscan, cannot be allowed in an Etruscan inscription. Capt. Burton seems to have some misgiving as to the legitimacy of his process, as he forthwith proceeds to turn the word the right way up, and reading it from right to left, SNIVH, he suggests that the V is really meant for an L. This, though more plausible than his first attempt, cannot be allowed, as the engraved fac-similes clearly give a V and not an L. Moreover, the Etruscan transliteration of the word *Hellenes* would be ELINS, and not HLINS, as is shown by the name of Helen, which is incessantly repeated on the mirrors and vases in the three forms, ELINA, ELINAI, and ELINEI, while it is never once written HLINA, as Capt. Burton's theory would require.

I will not retort on Capt. Burton his charge of "stupendous carelessness," since the phrase seems to me to be needlessly strong for a philological controversy; but I may, at all events, assure him that I did not adopt so startling a reading without full deliberation, and without taking every possible precaution, short of going to Paris to examine the mirror with a microscope.

Mr. Hyde Clarke announces, in an off-hand manner, that the Etruscan belongs to the Georgian family of languages. I hasten to save him the inevitable trouble and disappointment which he will incur if he attempts to verify his conjecture. This very obvious supposition occurred to me long ago. I took much pains to test this, among other possible solutions, but I found that it yielded no results. There are one or two superficial resemblances, but that is all.

I hardly know whether Lord Crawford's letter is supposed to require a serious refutation. It certainly deserves the credit of marvellous ingenuity, but he does not really take up my chal-

lenge, which was to prove that the six words on the dice correspond to the first six digits in High Dutch. His letter virtually admits that this cannot be done. As to the interpretation which he propounds, a sufficient answer is the difficulty which would be experienced by any one less ingenious than himself in playing a satisfactory game of dice, if the faces were marked with the grammarless legend,—"Dice-Zeus-number-fall-two-six." Even if these words could bear the meaning which he assigns,—"May these sacred dice turn up double sixes,"—I think he will admit that his translation of the six words is less simple, and also less probable than my own reading,—"One-two-three-four-five-six." But, apart from the intrinsic probabilities of the case, there are grave philological difficulties in the way of his translation. According to his reading, the face which denoted the "five" throw is marked with a word which, he says, means "two." Moreover, the name of Zeus, if written in Etruscan, would certainly take the form TINA, and not THU. There are numberless instances of this. But it is hardly necessary to go into the philological difficulties which Lord Crawford's theory involves, since the words on the dice are independently proved to be digits by the occurrence, certainly, of five of them, probably of all six, either in their cardinal or their ordinal forms, in well-known numerical formulae, such as records of age, records of the number of children, and the like.

The efforts which have been made to discredit the evidence of the dice by the supporters of the Aryan theory, seem tacitly to acknowledge that they are a terrible obstacle to that theory, and convince me more firmly than ever of their supreme importance as the key to the Etruscan riddle. I repeat, what I have before affirmed, these dice will be found to be the "Rosetta stone" of the Etruscan language.

ISAAC TAYLOR.

THE SHAPIRA COLLECTION.

Jerusalem, April 4, 1874.

M. GANNEAU's opinion against the genuineness of the Moabite pottery having been stated, allow me to put before you another view of the matter.

I give, at first, the reasons which make for the genuineness of the antiquities.

1. You find in the specimens four different languages (Moabitic, Himyaritic, Nabatean, and another one unknown to me), and five different kinds of characters, the Moabitic being written in a twofold manner. It is not likely that Selim el Kari read them all from his copy of the Mesa stone.

2. You find in one idol the clear inscription "El Amat," and in other specimens words giving a perfectly good sense (cf. *Zeitschrift der Deutschen Morgenlaendischen Gesellschaft*, Band 26, p. 393, sqq., and p. 786, sqq.). It is not likely that Selim el Kari, copying once the Mesa stone, not only learned the characters, but the language too.

3. It needs a great archaeological and chemical knowledge to make all these pieces "grow old," as M. Ganneau says. It is not likely that Selim el Kari learned such science in his native Arabic school.

4. Mr. Shapira has in his three collections more than 1,000 different objects of old idolatry. It is not likely that Selim el Kari heard at any time anything of the ancient Moabitic cultus, or that, as a tenth-rate Greek painter, he could have invented and designed them himself.

5. I made three journeys to Moab, two with Selim, and the third one without his company, very soon after M. Ganneau's first letter (*Athenæum*, No. 2413) arrived here. I dug myself in Medeba, in a spot to which I was not conducted by Selim, and found twelve pieces of pottery, some plaster with inscriptions, and some broken pieces of figures. The second time, guided by Selim, I found, in a cave near Karn el Keboch, four feet under the firm ground, which did not show the least sign of having been recently disturbed, seven vases, five complete, two broken, all with inscriptions. The third time, accompanied by three Englishmen, Rev. T. Neil, Rev. W. Hall, and Capt. Stevens,

we did not reach the Belka, but we bought from two different Bedouin tribes forty-one little idols, or pieces of them, found near Um er Resas and the Derb el Hadj. It is not likely that Selim brought them all from Jerusalem to the Derb el Hadj, a distance of more than three days' journey.

6. I asked altogether forty persons, of twelve different Bedouin tribes, and of course always in the absence of Selim, secretly about the pottery. All, without any exception, agreed that such things were found in the ruins of the ancient towns, and that they were sold to Selim, because no other person from Jerusalem comes to Moab to buy them, and because they were acquainted with him more than ten years. It is not likely that the whole Belka has been bribed by the former servant of M. Ganneau to tell me a lie.

7. Already, in November, 1873, when Mr. Drake spoke the first time about his suspicions of the genuineness of Mr. Shapira's later collection, I searched the workshops of all the potters I could find in Jerusalem, four in number. Amongst them was that of Achmed Alawiye, Bakir el Masri, and Chalil el Malhi. I visited them in the afternoon, when nobody was present, and searched thoroughly all the rooms. I did not find one single suspicious piece, but only the common bricks, pots, &c. It is not likely that the potters, careless as are all Arabs, and taken by surprise by my visit, removed their "antikas," if they ever made such.

8. Directly after the arrival of M. Ganneau's second letter (*Athenæum*, No. 2419), I visited Selim's house, accompanied by the Chancellor of the German Consulate, and inspected from beginning to the end all corners, cupboards, and boxes, opened willingly by Selim's father. Selim himself was at this time in Moab, where he had then been for a week. We did not find any proof of forgery, neither instruments nor works, although his father had not the least idea before that we should come to search his house. It is not likely that if there were to be found any traces of his fabrication, we should not have come upon them, when thus taking him by surprise.

9. The Rev. Greville Chester, as I am informed, one of the most famous connoisseurs of ancient pottery in England, and different celebrated archaeologists in Germany, saw the antiquities, and, after a careful examination, declared them genuine. It is not likely that they all have been deceived by a clever, but surely unlearned, Arabic fellow.

Now let me collect M. Ganneau's reasons against the genuineness of the so-called Shapira collection.

1. M. Ganneau saw drawings of some pieces in London, and found in the Moabitic inscriptions the *mim* and some other characters very similar to those his former agent, Selim, copied for him from the Mesa stone. (A careful examination would have shown that there are four different *mim* in the plates and vases.)

2. M. Ganneau could not find in any one of the inscriptions that he saw a sense satisfactory to himself. (I don't know if this is in every case the fault of the inscriptions.)

3. M. Ganneau, arrived in Jerusalem, saw, *la main dans le sac*, by Mr. Shapira's kindness, the later collection, and declared not only this later one but the former also forged from beginning to the end, "because the clay looked quite new," and like that used in Jerusalem. (The potters to whom I showed some pieces which I found myself in Medeba and bought in Dibon, uttered already, in December, 1873, quite another opinion about the clay.)

4. M. Ganneau examined the Jerusalem potters, "beginning at the eldest even unto the last," and found, after all his efforts, a boy of sixteen or seventeen years, called Hassan Ibn El Bitar. The other potters must have denied that they had anything to do with Selim, and so, although he might have wished a better one, Hassan was M. Ganneau's last refuge. He took the boy into his own house, twenty minutes from the Jaffa gate, outside of the town,—and there he closed the door, I think in order not to lose his treasure. Immediately, as it seems according to M. Ganneau's first letter, Hassan confessed that some months before he often

carried in the night the clay from his former master, Achmed, to Selim El Kari; Selim made the idols, Achmed burnt them, Hassan took them back, and saw how these poor creatures were dipped into water, and afterwards, I think, buried in the earth; and so, by help of all the four elements, became the nicest "antikas" he ever had seen.

I think the first three reasons brought up by M. Ganneau are too subjective ones to have any value in themselves. But the fourth seems striking, and seemed so at first to me. I sent, therefore, directly after the arrival of M. Ganneau's letter, before the boy could have heard of it, to Hassan. He came almost crying to the German consulate, and repeated what he had told to M. Ganneau, that Selim made the idols. But all the details were different from those given in M. Ganneau's report. The first time we examined him he said, that he left Achmed two years,—not, as M. Ganneau says, some months before,—that he knew Selim only for thirty days during that time, and brought clay or pots to him and back all together four or five times, not in the night, but in different times of the day and evening,—that he never burnt his arm by the hot idols, never let them fall,—and that he never saw how Selim made the idols, and dipped them into the water: one by one contradictions to M. Ganneau's tale in your No. 2413. This story the boy gave, before he could speak with one of the other potters, and repeated the following day, when Mr. Drake was invited to assist. Then Mr. Drake, seeing the great differences between the boy's story and M. Ganneau's report, proposed to take aside the crying and anxious boy, and to ask him once more the truth. So he went, accompanied by a German gentleman, Herr Duisberg, with Hassan in a private room. Here the boy fell at the feet of the two gentlemen, asking them to defend him, and confessed that he told a lie to M. Ganneau, after having got a box on the ear, and being threatened, not with "death," as M. Ganneau writes, but by a *carbatah* (riding-whip), and that he repeated this lie to us because he thought us the friends and companions of M. Ganneau. It is clear that the boy lied once, either at first in M. Ganneau's house, or at last in the German consulate. Against the last supposition, all the above-mentioned reasons making for the genuineness must be adduced. On the supposition that the boy lied in M. Ganneau's house, the whole matter becomes clear. Leaving to M. Ganneau the other, I shall give shortly the story from this point of view.

Many Arabs had seen the pottery in Mr. Shapira's shop before M. Ganneau arrived here in Jerusalem. Afterwards they had heard that Selim was the agent in the matter, and that he got a great deal of money by his trade. Then M. Ganneau came to all the potters, and asked them—it may have been very carefully and cautiously—about what they knew in reference to the manufacturing of the antiquities. Except one very untrustworthy man, Mr. Drake's witness, about whom I will write with your permission another time, nobody could say anything. They knew Selim only by name. But certainly they will have wondered about such inquiries, and spoken together about M. Ganneau's intentions. At last this gentleman, having examined all the head-potters in vain, took with him the poor, ignorant, frightened boy, Hassan, closed the door, and if he did not send away his native servant, and did not give to the boy a box on the ear, and did not take his whip—what M. Ganneau seems to deny, but the boy contended for from beginning to end—surely Hassan was afraid, and sought to escape the supposed dangers. Having formerly heard about Selim, and afterwards M. Ganneau's conversation with his master, Bakir El Masri, he guessed with a certain instinct from the questions,—for quite necessarily M. Ganneau must have asked something before the boy could tell his story,—what M. Ganneau wished to have answered. Hoping so to regain his liberty, Hassan spoke quite according to M. Ganneau's supposed ideas. Then he got the advice always to speak in the same way, and never to

tell a lie, and at last he was presented with 9 piasters, as he says, or with 9½ piasters, as I think M. Ganneau says.

Looking at the matter in this way, I am quite far from thinking that M. Ganneau bribed his witness by 9½ piasters: a conclusion that he himself, in the "very peculiar" logic of his second letter, seems to impute to me. But I say that M. Ganneau, coming from England, as he confessed himself, with the prejudice "these antiquities are forged," followed this view in a very inconsiderate and hasty way. Ambitious to become the famous detector of a great forgery, he became at last the dupe of an Arabic lie.

Mr. Drake's opinion about the forgery is much more reasonable, but his witness, Abou Mansoura, seems to me not worthy of great confidence. Therefore, till better proofs are produced, I think it much more likely that all these antiquities are genuine.

The very interesting details of our different inquiries respecting this matter I hope you will find in the next number of the *Zeitschrift der Deutschen Morgenländischen Gesellschaft*.

LIC. H. WESER, Pastor.

. Next week we hope to publish a most important letter on the subject, which we have received from M. Ganneau.

Literary Gossip.

MR. GEORGE SMITH, of the British Museum, has arrived, with his newly found treasures, at Aleppo, on his homeward journey from explorations in Assyria.

MISS C. ROSSETTI will bring out, a little before Christmas next, a new volume of tales.

THE third edition of the English translation of 'The Old Faiths and the New' is to appear shortly. Miss Blind will add to it an original memoir of Strauss, and a translation of Strauss's Postscript. This, we believe, will be the first biographical notice, longer than a newspaper article, that has appeared as yet.

THE famous range of extinct "volcanoes" of Mr. Disraeli's Manchester speech was, it will be remembered, discovered by us in Wilkes. We have now hit upon the no less famous phrase of the Bath letter—"Coningsby," chapter 4: "He was the son of a noble lord who had also in a public capacity *plundered and blundered* in the good old time." It will be seen that Mr. Disraeli, on this occasion, followed himself in his "gem-setting."

WE understand that the second part of the Palæographical Society's annual publication, completing the first year's labours, is far advanced, and will, before long, be in the hands of the members. This fasciculus ranges from the sixth to the ninth century, and contains, among other reproductions in permanent photography, executed by the Autotype process, two very fine plates from the celebrated 'Codex Bezae'; two from the well-known Cottonian Manuscript, Vespasian A.I., a Latin psalter, with Anglo-Saxon gloss interlined; a plate from an early and peculiarly beautiful copy of the Latin Gospels in the possession of the Jesuit Fathers at Stonyhurst College; further specimens of the gorgeous and elaborate ornamentation from the 'Durham Book'; a magnificent page of bold writing, from the volume preserved at Lichfield Cathedral by the Dean and Chapter, and known as the 'Gospels of St. Chad'; and two charters from the unrivalled collection of *diplomata*, in the possession of the Dean and Chapter of Canterbury: of these, one, in the Latin language, relates to a Synod held by Archbishop Ethelheard in

A.D. 803; the other, in Anglo-Saxon, is a territorial grant by King Berchtwulf.

PROF. BELL's long-promised edition of White's 'Selborne' is, we understand, far advanced towards completion. It will contain a memoir of the author, and many hitherto unpublished letters, scarcely less interesting than those which constitute the work itself, and illustrating every phase of White's beautiful character.

BURNS' collectors will hear with pleasure that Mr. M'Kie, of Kilmarnock, has in view the publication of a "Burns' Calendar and Handy Register of Burnsiana," which will form a record of events in the poet's history, of names associated with his life and writings, and a concise bibliography. Mr. M'Kie has devoted himself to the collection of everything that could throw any light on the life or works of Burns.

MR. E. C. BIGMORE writes:—

"In the spring of 1861, when in the employment of Messrs. Puttick & Simpson, I made a catalogue of a large collection of original MSS. of Burns, among which was a copy of the poem, 'Thou Liberty, thou art my theme,' given by Mr. H. A. Bright in last week's *Athenæum*. The collection was subsequently sold by auction, and this particular poem was bought by Mr. Bell, of Manchester, for 3l. 5s. In the same collection were two commonplace-books of poems, first drafts, &c., similar to the one mentioned by Mr. Bright as being in the Liverpool Library: they were entirely in Burns's autograph, but did not contain this poem, which, I presume, was never published because it was not completed. Burns seems to have been in the habit of giving his friends autograph copies of his poems. I should like to know how many 'original' MSS. of 'Scots wha hae' are in existence. I have seen several."

THE subscriptions towards the "Charles Knight Memorial Fund" now amount to about 750l., and additional contributions are coming in daily. It has not yet been decided what form the memorial will take. This will depend on the amount of money in the treasurer's hands when the list is closed.

A NEW monetary work, intended to show the importance of American municipal bonds as investments, is in the press. It will be published by Messrs. Whittaker & Co.

A NEW Conservative weekly paper, under the title of the *Windsor Gazette and Eton College Journal*, is about to be published at Eton. Mr. Frederic Williams, who after six years' connexion with the *Birmingham Daily Gazette* is retiring from its editorship, will be the editor.

THE results of the employment of female labour in some of the Edinburgh printing-offices, consequent on the strike which occurred upwards of a year ago, have been satisfactory. A number of women are now working in some of the chief establishments in the Scottish capital.

MESSRS. THOMAS COOK & SON, the "excursionists," are about to issue, in conjunction with Messrs. Hodder & Stoughton, a series of popular Tourists' Guides. The series is to commence with 'Switzerland,' which will be issued during the present month, and is to be followed by similar handbooks to Holland, Belgium and the Rhine, and Italy.

THE Rev. David Hogg, author of 'Life and Times of the Rev. John Wightman, D.D.,' of Kirkmahoe, is about to publish a 'Life of Allan Cunningham.'

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SHOULD Mr. William Howitt ever extend his researches north of the Border, he will find in Paisley an apt illustration of his cherished theory, that certain localities are favourable to the production of certain classes of men. The citizens of that ancient burgh are naturally proud that they can number among their poets, Wilson, Motherwell, and Tannahill; and so, as the fashion is, they intend to celebrate the centenary of the last named, which occurs on the 3rd of June next, with great rejoicing.

The anniversary of the birth of Ariosto is to be celebrated, at Ferrara, on the 8th of September, and preparations for the ceremony have already been commenced, under the auspices of a *Comitato Ariosto*, in Ferrara, of which Dr. Bergami is the president, and Dr. A. Bottoni, the secretary. The popular dramatist and poet, Signor Pietro Cossa, of Rome, has accepted the invitation to write an historical play on Ariosto, which is to be performed during the festival.

THE Pennsylvania Legislature, says the *Publishers' Weekly*, has taken upon itself to dabble with the school-books used in the public schools, and a Bill to provide for uniform school-books throughout the State has been introduced in the Senate. It enacts that a board, consisting of the State Superintendent and three citizens, shall examine all school-books, and pick out a complete series in all grades, including all branches of study. Those selected shall be used in the public schools for five years, beginning from September, 1875. The Board is to ascertain from the publishers on what terms they will supply the books selected, and also the terms on which the copyrights may be acquired by the State. If the Board fails to agree on any particular book necessary to complete the series, the members are to supply the deficiency themselves by preparing a new book.

It is not often that a Highness joins the literary fraternity, but we learn that His Highness Midhat Pasha has employed his leisure since his retirement from the Grand Viziership in writing a popular work on the Arabic elements in the Turkish language, and that the Ottoman Government have directed its publication for the use of schools, although the present administration is adverse to Midhat Pasha. Will Mr. Disraeli publish any lucubration of Mr. Gladstone's? The new book is consequent on the more national study of the Turkish language. Before the publication of the grammar written by H.H. Fuad Pasha, then Fuad Effendi, Turkish grammar was turned over to the Arabic school, and the Arabic portions of Turkish, theological, legal, and scientific terms, were sometimes dealt with as a part of Arabic grammar.

THE Tenth General Meeting of the German Shakespeare Society took place at Weimar, on the 23rd ult.

THE diary of Mr. Chase, Secretary to the Treasury during President Lincoln's administration, and afterwards Chief Justice, is to be published in America immediately. The *New York Herald* gives some extracts in advance, including an account of the Cabinet Council at which President Lincoln unexpectedly announced his intention of emancipating the slaves.

MR. B. KELLY, of Grafton Street, Dublin, has

just issued the first volume of his edition of the 'Monasticon Hibernicum,' which he is publishing in monthly parts. This great work of the Rev. Mervyn Archdall, which, since its first publication, in 1786, has been the grand storehouse of information on all subjects connected with Irish abbeys, priories, &c., is to be completed in three volumes. Much additional matter, of considerable importance, is given, and many inaccuracies are corrected.

A GENERAL INDEX to the first twenty-five volumes of the *Journal of the Archaeological Institute* is in course of preparation. We hope it may appear soon, for such a work is much wanted. But we think it would be more convenient to issue indices to each decade of volumes. As it is, the index for the twenty-five volumes will be more than five years in arrear, and mankind must wait twenty years more for the second general index.

SIR ANDREW ORR, whose death has been announced in the papers, was the head of a very old Glasgow stationery house, which also brought out cheap publications. In bygone days, Orr's Penny Almanac was well known in every peasant home in Scotland.

THE New York *Nation* tells us that the *Iapi Oaye* (Word-Carrier), a monthly newspaper, in the Dakota language, has reached the third number of its third volume. More than a thousand Dakota Indians can read, and about five hundred subscribe to the *Iapi Oaye*. Another Indian newspaper is *Our Monthly*, printed in the Creek (Muskogee) language at Tullahassee, Creek Nation. The number for January, 1874, began the third volume. *Our Monthly*, like more pretentious journals, has its Washington correspondent—a self-taught Creek, Mr. Thompson Perryman, who writes for the January number from "Wasentv cuko, Rvfocuse nettv 10, 1874."

PROF. SEELEY has pointed out to us the slip we made a fortnight ago in attributing the authorship of 'The Greatest of the Plantagenets' to him. Prof. Seeley adds:—

"I may as well kill two canards with one stone. Some of my friends have been startled to read, in 'Prince Florestan of Monaco,' that 'Mr. Seeley' had been heard to express, at the Cambridge Union, the most devoted sympathy for the cause of the Commune. Allow me to make known, by your means, to all persons everywhere, who take any interest in me or my doings, that I never felt any sympathy for the Commune, and, if I had, could not have expressed it at the Union, for I never was a member of the Union."

SCIENCE

PROF. JOHN PHILLIPS.

ALL who have been interested in the progress of science, during the last half century, will learn with deep regret that, on the 24th ult., Prof. Phillips died at Oxford. On Thursday, the 23rd, he had been dining with several members of the University at All Souls' College, and while walking, after dinner, from one room to another, in conversation with the Principal of Jesus, his foot slipped and he fell headlong down a flight of stairs; paralysis ensued, and on the afternoon of Friday he expired, at the age of seventy-three years.

John Phillips has filled so important a place in the world of science, that everything connected with his progress possesses an especial interest at this time. In February, 1866, he furnished to the writer of this notice an account of his schoolboy days and of his early studies, under the guidance

of his uncle, William Smith. As these notes have never been published (a few short extracts only having been made from them), it is thought that they cannot fail of being interesting to our readers.

"I was born on the happy Christmas Day, 1800, at Marden, in Wiltshire, the moment being noted by my father with the exactitude suited to a horoscope. He was the youngest son of a Welsh family, settled for very many generations on their own property at Blaen-y-ddol, in Carmarthenshire, and some other farms near it. In their possessions, much reduced from their ancient extent, my grandfather died in the beginning of this century. My father, born in 1769, was trained for the Church, in which some of his relations had place; but this plan was not carried out. He came to England, was appointed an Officer of Excise, and married the sister of dear old William Smith, of Churchill, in Oxfordshire.

"My first teachings were under his eye, and I may say hand, for he now and then employed the *argumentum baculinum*,—though very gently. But he died when I was seven years old; my mother soon after; and my subsequent life was under the friendly charge of my great relative, a civil engineer in full practice, known as 'Strata Smith.'

"When I was nine years of age, my uncle Smith took me by the hand, while walking over some cornbrash fields near Bath, and showed me the pentacrinite joints. He afterwards immersed them in vinegar to show the extrication of carbonic acid, and the flotation or 'swimming' of the fossils.

"Before my tenth year I had passed through four schools, after which I entered the long-forgotten, but much to be commended, old school at Holt Spa, in Wiltshire. Lately I rode through the village, and was sorry to find the place deprived of all that could be interesting to me. At Holt School a small microscope was given to me, and from that day I never ceased to scrutinize with magnifiers, plants, insects, and shells. In after-life this set me on making lenses, microscopes, telescopes, thermometers, barometers, electrophori, anemometers, and every kind of instrument wanted in my researches.

"When you see me now χαλεπῶς βαδίζων, tired with the ascent of Gen Fell, and the rough path to the Zmütt Glacier, you will hardly credit me as the winner of many a race, and the first in many a desperate leap. My work at this school was incessant for five years. I took the greatest delight in Latin, French, and Mathematics, and had the usual lessons in drawing. We were required to write a good deal of Latin, especially our Sunday Theme,—of such, I wrote many for my idle associates. I worked through Moles' Algebra and Simpson's Euclid, the two first books completely, and selections of the others. The French master was a charming old Abbé, a *réfugié*, whose patience and good-nature and perseverance were quite above praise. We spoke and wrote French in abundance. Of Greek, I learned merely the rudiments, to be expanded in after-life. I did not work at German till some years later: Italian I merely looked at.

"From the tragedies and comedies of school, I passed to a most pleasant interlude, by accepting a twelve-months' invitation to the home of my ever honoured friend, the Rev. Benjamin Richardson of Farleigh Castle, near Bath, one of the best naturalists in the West of England, a man of excellent education, and a certain generosity of mind, very rare and very precious. Educated in Christ Church, he retained much of the undefinable air of a gentleman of Old Oxford, but mixed with this there was a singular attachment to rural life, and farming operations. Looking back through the vista of half a century, among the ranks of my many kind and accomplished friends, I find no such man; and to my daily and hourly intercourse with him, to his talk on plants, shells, and fossils, to his curiously rich old library, and sympathy with all good knowledge, I may justly attribute whatever may be thought to have been my own success in following pursuits which he opened to my mind.

"From the Rectory at Farleigh, where science

and literature were seen under colours most attractive to youth, I was transferred, by the good old Bath coach, to my uncle Smith's large house, which looked out on the Thames from the eastern end of Buckingham Street. Here a kind of life awaited me, which, remembered at this long distance of time, excites sometimes my wonder, at other times my amusement, not seldom regret, but always my thankfulness. Here was a man in the exercise of a lucrative and honourable profession, who had for many years given every spare moment and every spare shilling to the execution of that vast work, the 'Map of the Strata of England and Wales.' After that was published, in 1816, he continued his labours in more detail, and issued twenty-one English County Maps, coloured geologically, after personal examination in each district. His home was full of maps, sections, models, and collections of fossils; and his hourly talk was of the laws of stratification, the succession of organic life, the practical value of geology, its importance in agriculture, engineering and commerce, its connexion with physical geography, the occupations of different people, and the distribution of different races. In this happy dream, of the future expansion of geology, his actual professional work was often forgotten, until at length he had thrown into the Gulf of the Strata all his little patrimony and all his little gains; and he gave up his London residence and wandered, at his own sweet will, among those rocks which had been so fatal to his prosperity, though so favourable to his renown. In all this contest for knowledge, under difficulties of no ordinary kind, I had my share. From the hour I entered his house in London, and for many years after he quitted it, we were never separated in act or thought. In every drawing or calculation which his profession required, in every survey for canal or drainage, or colliery or mine, I had my share of work; for every book, map, and tour my pencil was at his command. And thus my mind was moulded on his. And it seemed to be my destiny to mix, as he had done, the activity of a professional life with the interminable studies of geology.

"Thus passed the time till the spring of 1824, when, by the invitation of the Yorkshire Philosophical Society, then lately established, my uncle went to York to deliver a course of lectures on Geology, and I was his companion. This was the crisis of my life. From that hour the acquisitions I had made in Natural History and "Fossilogy," as we then termed the magnificent branch of study now known as Paleontology, brought me perpetual engagements in Yorkshire to arrange museums, and give lectures on their contents, to members of literary and philosophical societies. In this manner most of the Yorkshire towns which were active in promoting museums of Natural History and Geology were repeatedly visited: York, Scarborough, Hull, Leeds, and Sheffield became centres of most valuable friendships; and the great county, in which thirty thoughtful years were afterwards passed, became known to me as probably to no others. The generous Yorkshire people gave no stinted remuneration for my efforts to be useful, and I employed freely all the funds which came to my hands, in acquiring new and strengthening old knowledge, so as to be able to offer instructions in almost any department of Nature, but especially in Zoology and Geology.

"By degrees Birmingham, Manchester, Liverpool, Chester, Newcastle, and other places offered me advantages of the same kind as those which always welcomed me at home; and when, in 1831, the British Association was formed, my circle of operations had reached the University College, London, then under the wardenship of Mr. Leonard Horner. At this time I had been resident in York for five years, having the care of the Yorkshire Museum and the office of Secretary of the Yorkshire Philosophical Society. In this capacity it was my good fortune to be associated with Mr. W. V. Harcourt, the first President of that Society, and to assist in the establishment of the great Association which he had so large a share in organizing, with Brew-

ster, Forbes, Johnston, Murchison, and Daubeny. After this the whole book of my life has been open for the public to read. Educated in no college, I have professed Geology in three Universities, and in each have found this branch of science firmly supported by scholars, philosophers, and divines."

In 1834 John Phillips was chosen a Fellow of the Royal Society. He occupied the chair of Geology at King's College, London, and subsequently that in the University of Dublin. In these positions his extensive knowledge of the sciences, in general, greatly aided him, and his lectures were remarkable for their clear enunciation of principles and the happiness of his illustrations. In 1858-59 Prof. Phillips was President of the Geological Society. On the death of Prof. Strickland, he was appointed Deputy-Reader in Geology in the University of Oxford, when the degree of Master of Arts was conferred upon him. The memoirs and papers of Prof. Phillips contributed to scientific journals were numerous. His most important books were his 'Treatise on Geology,' published in Lardner's 'Cabinet Cyclopædia,' his 'Illustrations of the Geology of Yorkshire,' and his 'Rivers, Mountains, and Sea Coasts of Yorkshire.' His 'Paleozoic Fossils of the South Western Counties' was a work of vast research and a valuable contribution to geological science; his latest book was the 'Geology of Oxford and the Valley of the Thames,' the result of many years of most industrious labour.

The origin of the British Association was mainly due to the exertions of John Phillips; and its growth and progress were entirely dependent upon the energy which he threw into its business, at each annual meeting, and the genial feeling which he, for many years, so successfully diffused amongst the members. The Museum at Oxford was equally indebted to his knowledge, his industry, and the experience which he had gained during the years when the Museum of the York Society was under his charge. The life of Prof. John Phillips, which has been prolonged, in health, beyond the usual term, was one of unwearied energy, and ever blest with much real happiness. He lived amidst the friendship of our most distinguished men, and his death is regretted by all who were ever brought into contact with him.

ASTRONOMICAL NOTES.

HERR PALISA, of the Austrian Observatory of Pola, near Trieste, discovered another new planet (No. 137) on April 21. Three days afterwards he thought he had detected another; but it proved to be an old one. On account of the large number of these bodies, it has become sometimes a matter of difficulty to make sure that a new discovery is really such.

Of the new recently-discovered comets, the orbit of Winnecke's (1874, II), has been computed by Prof. Weiss. It passed its perihelion on March 14, but will be nearest the Earth on the 7th of the present month, at the distance of about fifty millions of miles. It will be at its greatest brightness (which is, however, not likely to be very great) at the beginning of next week, in the constellation Lyra, passing into Hercules towards the end of the week.

The other comet (1874, III), discovered by M. Coggia, will not arrive at perihelion (according to the calculations of Dr. Holetschek, of Vienna) until the middle of June, and will continue to approach the Earth after that. In that month its brightness may be considerable. It is now only 22° from the north pole, but will move rapidly to the southward next month.

SOCIETIES.

ROYAL. — April 23.—The President in the chair.—The following papers were read: 'On some Points connected with the Circulation of the Blood, arrived at from a Study of the Sphygmograph Trace,' by Mr. A. H. Garrod; 'Note on the Minute Anatomy of the Alimentary Canal,' by Mr. H. Watney; and 'On the Refraction of Sound by the Atmosphere,' by Prof. O. Reynolds.

GEOLOGICAL. — April 15.—J. Evans, Esq., President, in the chair.—Mr. H. M. Whitehead was elected a Fellow.—The following communications were read: 'About Polar Glaciation,' by Mr. J. F. Campbell; and 'Note regarding the Occurrence of Jade in the Karakash Valley, on the Southern Borders of Turkestan,' by Dr. F. Stoliczka.

SOCIETY OF ANTIQUARIES.—April 23.—Anniversary Meeting.—The following were elected Council and Officers for the ensuing year:—Eleven members of the old Council were re-chosen of the new Council, as follows: The Right Hon. the Earl Stanhope, President; J. Winter Jones, Vice-President; C. S. Perceval, Treasurer; A. W. Franks, Director; J. Evans and G. L. Gower, Auditors; F. Ouvry, H. Reeve, and W. M. Wylie. Ten of the other Fellows were chosen of the new Council, namely, E. Freshfield, Auditor; C. D. E. Fortnum, Rev. C. O. Goodford, P. C. Hardwick, Baron Heath, T. Lewin, H. S. Milman, Lord Redesdale, W. Smith, Sir H. M. Vavasour, Bart. C. K. Watson was re-elected Secretary.—The President delivered an Address, containing the usual obituary notices of Fellows deceased during the past year.—Resolutions were passed expressive of the great regret felt by the Society at the retirement of Mr. Ouvry from the office of Treasurer, and at the death of their late Fellow and some time Director, Mr. Albert Way, who, in his last illness, had expressed a wish that 150 volumes from his library should be given to the Society. To this wish the Honourable Mrs. Way had, in the most cordial manner, given effect.

ROYAL SOCIETY OF LITERATURE.—April 29.—The following were the Council and Officers elected for the ensuing year: President, The Lord Bishop of St. David's; Vice-Presidents, The Lord Archbishop of Canterbury, The Duke of Devonshire, The Dean of Westminster, Right Hon. Sir W. Erle, Sir H. C. Rawlinson, H. Fox Talbot, Esq., Sir P. de Colquhoun, Sir C. Nicholson, Bart., Major-Gen. Sir C. Dickson, and the Rev. C. Babington; Council, Messrs. W. de Gray Birch, J. W. Bone, E. W. Brabrook, C. H. E. Carmichael, C. Clark (Treasurer), C. Goolden, S. G. Grady, N. E. S. A. Hamilton (Hon. Librarian), C. Harrison, J. Haynes, R. B. Holt, C. M. Ingleby (Foreign Secretary), G. W. Moon, C. R. de Ruffières, W. S. W. Vaux (Secretary), and H. W. Willoughby; Auditors, Rev. T. Hugo and H. Jeula; Clerk, Mr. Ayres; Collector, Mr. G. A. Stretton.

BRITISH ARCHEOLOGICAL ASSOCIATION.—April 22.—Council Meeting.—G. R. Wright, Esq., in the chair.—The list of the Officers and Council for the ensuing year, to be submitted to the Annual General Meeting in May, was read and approved, and an announcement made from the chair that K. D. Hodgson, Esq., M.P., would preside at the Annual Congress to be held at Bristol, from the 4th to the 10th August next, succeeding to the Duke of Norfolk as President of the Association. It was also announced that the services of Mr. J. Reynolds had been retained as Honorary Local Secretary for the forthcoming Congress.—Evening Meeting.—The Rev. S. M. Mayhew, M.A., in the chair.—An exhibition of Early English and Later Dutch Pottery, with some specimens of Venetian Glass, was made by Messrs. E. Roberts, Bailey, and Mayhew; and afterwards a paper was read by Mr. H. Syer-Cuming, on the origin of and causes which led to the Nine of Diamonds being called the Curse of Scotland.—This subject of inquiry produced a discussion, in which the Chairman, Messrs. S. J. Tucker, Rouge Croix, R. N. Philippe, D.C.L., E. Roberts, and Wright, took part.—A paper was read, 'On the Discovery of an Ancient British Internment, near Beddington Park, Surrey,' by Mr. E. P. L. Brock.

ZOOLOGICAL.—April 21.—The Viscount Walden, President, in the chair.—The Secretary read a report on the additions that had been made to the Society's Menagerie during 1874. Among

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these particular attention was called to a scarce Parrot (*Chrysotis Finschi*), of which a specimen had been presented by Mrs. Chivers.—Letters and communications were read: from Mr. M. Allport, on the capture of a Grilse in the River Derwent, in Tasmania,—from Dr. J. E. Gray, 'On the very Young of the Jaguar, *Felis (leopardus) onca*, 'On the Short-Tailed Armadillo, *Multica septemcincta*, 'On the Young of the Bosch Vark, *Patomocherus Africanus*, from Madagascar, and 'On the Skulls of the Leopard in the British Museum,'—from Dr. O. Finsch, on a new species of Penguin, from New Zealand, which he proposed to call *Eudyptula albosignata*,—from Capt. W. H. Unwin, on the breeding of the Golden Eagle (*Aquila chrysaetos*) in North-Western India,—by Mr. J. E. Harting, on a new species of Tringa, from St. Paul's Island, Alaska, which he proposed to name *Tringa gracilis*,—from Lieut. R. W. Ramsay, on an apparently new species of Woodpecker, which he had obtained in a teak-forest, about six miles to the north of Tanghoo, in British Burmah, which he proposed to name *Gecinurus erythropygus*,—by Messrs. W. T. Blanford and H. E. Dresser, on the genus *Saxicola*, Beechstein, being an attempt to reduce into some order the excessively confused nomenclature of the species composing this genus.—Mr. E. Ward exhibited the skull and horns of a fine specimen of the Persian Stag (*Cervus mural*), from the Crimea.

NEW SHAKSPEARE SOCIETY.—April 24.—F. J. Furnivall, Esq., Director, in the chair.—The Hon. Secretary announced that H.R.H. Prince Leopold had become a Vice-President of the Society, and that since the last meeting thirty-eight new members had joined.—The paper (read by Dr. Abbott) was 'On the Authorship of "The Taming of the Shrew," and a consideration of "Titus Andronicus,"' by the Rev. F. G. Fleay. The writer contended, from the defective metre, and the use of 130 non-Shakespearean words in the play, that only those parts of it dealing with Katharine and Petruchio were genuine. Mr. Furnivall claimed also the Induction and the scene of Grumio with his fellow-servants as Shakespeare's, and drew lines between the spurious and genuine parts of the play all through. He also showed that Mr. Fleay had counted, in his 130 special words, both those in the Shakespeare part of the play and the spurious, and that several of these words were either in other plays of Shakespeare or his minor poems. In answer to Mr. Fleay's assertion that Shakespeare used no Latin quotations except "Cucullus non facit monachum," Mr. Furnivall quoted three from 'Love's Labour's Lost.'—Mr. R. Simpson showed, from a table of Shakespeare's once-used words that he had drawn up, that, so far from the proportion of these words in the 'Shrew' being unusual, it was much below that of many of Shakespeare's genuine plays, and that the 'Shrew' stood ninth on the list, 'Henry the Fifth,' 'Love's Labour's Lost,' 'Merry Wives,' 'Macbeth,' 'Troilus,' 'Winter's Tale,' First and Second Parts of 'Henry the Fourth,' being above it. Mr. Simpson also showed that, in two other of the semi-spurious plays, 'Pericles' and 'Henry the Eighth,' the proportion of once-used words in the spurious parts was far less than in Shakespeare's parts, as his helpers, Fletcher, Wilkins, and Rowley, were men narrower in range than himself. Mr. Fleay's word-argument therefore failed.—Mr. A. J. Ellis discussed all the lines to which Mr. Fleay objected on the score of defective metre, and urged that his objections failed.—Dr. Abbott supported most of Mr. Fleay's objections as to the metre, and said that, while he did not care for the number of once-used words in the play, he did care much for unusual senses of common words, as wish=recommend, contrive=wear away, spend (the afternoon), &c. He was certain, however, that Shakespeare's hand was largely in the Induction.—Mr. R. B. Wheatley argued, in opposition to Mr. Fleay's views on 'Titus Andronicus,' that the external evidence for Shakespeare's having had a hand in the play was too strong to be passed over; and he quoted several passages which he considered both

quite worthy of the young Shakespeare, and in his manner. Copies of Mr. Fleay's papers on 'Timon' and 'Pericles' were distributed to the members for discussion at the next meeting.

PHYSICAL.—April 18.—Dr. Gladstone, President, in the chair.—Dr. W. H. Stone read a paper 'On Wind Pressures in the Human Chest during Performance on Wind Instruments.'—Mr. A. Tribe showed experiments illustrating the action of hydrogen upon finely divided metals, such as are produced by precipitation.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Institution, 8.—General Monthly. London Institution, 4.—Elementary Botany, VI., Prof. Bentley. Engineers, 7½.—Modern Systems of Generating Steam, Mr. N. J. Suckling. British Architects, 8.—Annual. Society of Arts, 8.—Carbon and certain Compounds of Carbon treated principally in reference to Heating and Illuminating Purposes, IV., Prof. F. Barff (Cantor Lecture). Victoria Institute, 8.—Biblical Interpretation in Connection with Science, Prof. H. A. Nicholson. United Service Institution, 8.—'Grounds of the Stellar Azimuth Compass, and Ordnance Night Light-Vane or Collimator,' Capt. W. S. Croucher. 'Improvements in Apparatus for Lifting, Hoisting, Engaging, and Freeing ships' Boats, Mr. A. Folkard.
- Tues.** Royal Institution, 8.—'The Nervous System,' Prof. Rutherford. London Anthropological, 8.—'Psephography,' Dr. A. Bachmaier. 'Oxfordshire Group of Rude Stone Monuments,' Kentish Group of Rude Stone Monuments, Mr. A. L. Lewis. Civil Engineers, 8.—Continued Discussion on Piled Signals for Railways; 'Fast Fuel Machinery,' Mr. J. M. C. Meadows. Zoological, 8½.—'Anatomy of the Columbe,' Mr. A. H. Garrod. 'Occurrence of a New Species of Euphyas (Euphyas Pictus), a remarkably small Catodont Whale, on the Coast of New Zealand,' Dr. J. Haast. 'List of Diurnal Lepidoptera collected in Cashmere by Capt. R. B. Reed,' Mr. F. Moore. Biblical Archaeology, 8½.—'Synchronism History of Israel and Judah, A.C. 748-688,' Mr. J. W. Baughant. 'Revised Translation, and Further Notes, upon the Legend of the Descent of Ishbar into Hades,' Mr. H. Fox Talbot. 'Granite Altar in the Museum at Turin,' Messrs. J. Bosconi and S. Sharpe. 'Translation of the Hieroglyphic Inscription upon the Granite Altar at Turin,' Dr. S. Birch.
- Wed.** London Institution, 7.—Conversations. Microscopical, 8.—'Silica Films artificially produced,' Mr. H. J. Slack. Society of Arts, 8.—'Timber House,' Mr. F. E. Thieke.
- Thurs.** Royal Institution, 8.—'The Atmosphere, and its Relations to Life,' Mr. W. N. Hartley. Linnean, 8.—'Atlantic Crustacea from the Challenger Expedition,' Dr. Von Willmanns-Suhm. New Atlantic Spharoid, 8½.—Rev. T. R. R. Hobbing. 'Description of Five New Species of Geometres,' Mr. A. G. Butler. 'Phylogeny of the Reticule,' Dr. Masters. 'Nitophyllum,' Mrs. Merriell. 'Phyllo arborea,' Dr. Hooker. 'Hieracium albidum,' Mr. Clark. 'Eucnemis,' Mr. A. Liversidge. 'Lichen-Flora of New Zealand,' Mr. Stirton. Chemical, 8.—'Constitution of Urea,' Dr. Tommasi. 'Researches on the Action of the Copper-Zinc Couple on Organic Bodies, Part VII., Chlorides of Ethylene and Ethylene,' Dr. Gladstone and Mr. A. Tribe. 'Mineral from New Caledonia,' Mr. A. Liversidge. Antiquaries, 8½.—'Statues of Chichester Cathedral,' Rev. M. E. C. Walcott.
- Fri.** Astronomical, 8.—'Authorship of "Timon of Athens" and "Pericles,"' Rev. F. G. Fleay. Society of Arts, 8.—'Sugar Refining, with special Reference to Finesse Sugar Crystals,' Dr. Griffin. Royal Institution, 9.—'Historical Enigma in the Trial of Galileo before the Inquisition,' Mr. S. Taylor.
- Sat.** Royal Institution, 3.—'Planetary System,' Mr. R. A. Proctor. Physical, 8.—'Physical Properties of Ice,' Dr. Roe. 'Absolute Galvanometer,' Dr. Guthrie. 'Fall in Pile occurring in Strained Wires through which a Galvanic Current is passing,' Dr. Stone. Botanic, 2½.—Election of Fellows.

Science Gossip.

LORD NAPIER and ETTRICK has agreed to preside over the Department of Economy and Trade at the approaching meeting of the Social Science Congress. Principal Caird will, it is understood, preach before the Congress.

A MEMORIAL has just been presented to the Premier, signed by twenty-six of the Professors of the four Scotch Universities, praying that he would take into immediate consideration the difficulties at present in the way of ladies desiring to matriculate in Medicine at the Scotch Universities. The somewhat notorious case of the lady students at Edinburgh University (in which the Court of Session held that the regulation of the University Court, under which the ladies began their studies, was *ultra vires*) is taken as the text of the memorial, the prayer of which is that Universities should by enactment be, if not required, at least enabled to make arrangements for the education of women.

MR. E. W. BINNEY, certainly one of our first authorities on coal, has read before the Manchester Literary and Philosophical Society 'A Few Observations on Coal.' Mr. Binney's observations lead him to conclude that "soft, or cherry, coal was chiefly composed of the bark, cellular tissue, and vascular cylinders of coal plants, with some macrospores and microspores,"—"that caking coal had much the same composition, except that it contained a greater portion of bark in it,"—"that splint coal had a nearly similar composition, but with a great excess of macrospores,"

—"that cannel coal, especially that yielding a brown streak, was formed of the remains of different portions of plants, with a great excess of microspores, which had long been macerated in water."

THE Russian Scientific Expedition to Amu Daria is finally organized. It will be commanded by the Grand Duke Nicholas Constantinovitch, assisted by Col. Stoletoff and Dr. Moreff as secretary. It will consist of twenty-five persons, whose work will be divided into four sections: the Trigonometrical and Topographical—the Meteorological—the Ethnographical, Statistical, and the Natural History Section. Explorations will also be made beyond the confines of the Russian territory in the Khanate of Bokhara, up the course of the Amu Daria,—if the political aspect of affairs in Central Asia will permit. The commander and most of the members of the expedition were to have left St. Petersburg on Sunday, the 26th of April.

We have received a paper 'On the Decay and Preservation of Telegraph Poles,' which has been printed for private circulation. We know not who is the author, but he has written a very useful pamphlet, which will—his fondness for kresote notwithstanding—be valuable to many electric-telegraph engineers.

A FEW weeks ago we called attention to the fact that the well-known physical journal, Poggendorff's *Annalen*, had reached the fiftieth year of its publication, and that the event was about to be commemorated by the issue of a jubilee volume. That volume has since been published by the editor's friends, and contains a rich collection of papers on various branches of physical science. In a recent number of the *Annalen*, Prof. Poggendorff publishes a general expression of thanks to those friends who, from all parts of the world, had overwhelmed him with congratulatory letters and telegrams, to which he was unable to reply personally. We observe that the event has been celebrated in a humorous poem, 'Zum Jubiläum Poggendorff's,' written by Dr. T. Scheerer, of Dresden.

MESSRS. CROISSANT and BRETONNIERE have patented a process for obtaining valuable colouring matters from saw-dust, bran, and various waste substances. When such materials are heated with caustic soda and flowers of sulphur, a sulphide of sodium is produced, and this, reacting on the organic matter, effects its dehydrogenation, with evolution of sulphuretted hydrogen. The result is said to be a valuable dye-stuff, having strong affinity for organic fibres. By varying the proportions of the materials used, a variety of tints may be obtained from one and the same substance.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SEVENTEENTH ANNUAL EXHIBITION is now OPEN, 5, Pall Mall East, from Nine till Seven.—Admission, 1s. Catalogue, 6d. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTIETH ANNUAL EXHIBITION is now OPEN, 23, Pall Mall, S.W. dusk.—Admission, 1s. Catalogue, 6d.—Gallery, 23, Pall Mall, S.W. H. F. PHILLIPS, Secretary.

THE SUMMER EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 185, New Bond Street, is now OPEN, from Half-past Nine to Six o'clock.—Admission, One Shilling.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT. NOW ON VIEW. From 10 till 6.—A spacious Platform has been erected, so that Visitors now have an unimpeded View of the Picture.—30a, Old Bond Street.—Admission, 1s.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE TENTH ANNUAL EXHIBITION is OPEN DAILY, from 10 a.m. to 6 p.m.—Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

DORIS GREAT PICTURE OF 'CHRIST LEAVING THE TOMB' with 'The Dream of Filate's Wife,' 'Night of the Crucifixion,' 'Christian Martyrs,' 'Francesca de Rimini,' &c., at the DORIS GALLERY, 25, New Bond Street. Ten to Six.—Admission, 1s.

ROUND THE WORLD WITH W. SIMPSON, being Pictures from the Four Quarters of the Globe by "A Special Artist."—Piccadilly Gallery, 191, Piccadilly. Open from Ten to Six.—Admission, including Catalogue, 1s.

THE ROYAL ACADEMY.
(First Notice.)

It is difficult to give, at the outset, a tolerably fair, much less a correct, impression of the

nature and value of an exhibition so large and so various in its contents as that which was opened at the so-called private view, and to which the public will be admitted on Monday next. Few of our more able artists are unrepresented, but the absence of certain important contributors, such as Mr. F. Walker, will be lamented. Some artists appear in a manner scarcely worthy of their reputation. Mr. Millais is prominent, and he never was otherwise; yet his pictures are not likely to make a deep impression, although it must be admitted that his landscapes are noble studies, the larger one especially so.—Mr. Calderon's smaller work, with the whimsical title, *Half-Hours with the Best Authors* (No. 166), three damsels dozing in a room shaded from summer glare, is, artistically, by far the best of his contributions, and is superior to any work that he has sent here for a considerable time.—Mr. Alma Tadema relies less on the subjects of his works than usual, and is painting better than ever.—Mr. Marks has a striking social subject of the later Middle Ages, which we have described before, and shall presently speak of more fully.—Mr. G. D. Leslie sends three charming works, one of which possesses unusual pathos, another unusual beauty. The former is *Five o'Clock* (1385), a lady seated in a conservatory, waiting the return of her husband: the latter shows two buxom damsels performing the mysteries attendant on the manufacture of *pot-pourri* (129).—The pictures of Mr. Hook will enchant every one. It is the happy fortune of this artist to be the first to bring to the vision of Londoners, withering in the "season," the freshness of the sea, the sands, the cliffs, or more rural meadows.—Mr. Elmore is one of those who have not, on this occasion, attained their mark, nor aimed at doing so, for he sends minor pictures only.—Mr. Watts contributes a noble series of portraits, among which that of *Lady Arthur Russell* (318) is prominent.—Mr. Leighton's magnificent *Clytemnestra* (981) is at least equal to anything which he has already produced in its way, while his *Moorish Garden*, a *Dream of Granada* (131) is absolutely delicious, and his *Old Damascus*, *Jews' Quarter*, (303) gives a most lovely phase of colour. *The Juggler* (348), by this artist, a nude figure, we have already referred to.—Among the most spirited pictures of the season is Mr. Eyre Crowe's *Foxhounds in Kennel* (1045): so finely and solidly painted, and so wealthy a study of character, that Hogarth would not have been ashamed to call it his own.

Before we proceed to notice at length some of the more interesting of the pictures of this year, we may give a short list of the contributions by well-known artists that we have not mentioned in the foregoing paragraph. We place the names in the order of the Catalogue. M. Legros sends *Un Chaudronnier* (24), a piece of fine art, and *La Leçon de Géographie* (1015). Mr. V. Prinsep's contributions are noteworthy for their tone and colour: among them is *A Safe Confidant* (27), a lady telling her secrets to a white cat, and *Newmarket Heath* (943), gipsies trudging to the race. Mr. Ward sends, besides three less important productions, *Prison of the Conciergerie*, 1795, *Marie Antoinette's last Repose* (43), the queen recumbent in a grey dress, with the accessories of her prison; *Charles II. and Lady R. Russell* (252), the lady begging in vain for her husband's life: a capital personation of the king, with sparkling painting of details. Mr. Watts is superbly strong in his unsurpassed portraits of *Mrs. Le Strange* (44), *Rev. James Martineau* (51), *The late John Stuart Mill* (246), and *The Rev. Harry Jones* (1353). Mr. G. Storey's *Blue Girls of Canterbury* (66), a procession of "charity children," will please many; an even greater number will be delighted with the pretty *Grandmother's Christmas Visitors* (521), children alighting from a coach. By the intensely pathetic picture of a run-away daughter's return home, styled *Forgiven* (221), Mr. T. Faed has done much to regain his greatly imperilled position. Mr. Frith's art, although his flesh painting is not more genuine than is usual, is much more taking than of late. Mr. Frith sends a large picture, with a by no

means interesting subject, the point of which, either as to its humour or seriousness, we fail to see: it is called *Blessing the Little Children*; an *Episode in the Great Annual Procession of our Lady of Boulogne* (243). He sends, likewise, *Pamela* (74), a young woman writing on a capably painted table; *Wandering Thoughts* (167), a damsel who supposes she is thinking, but really sits in a capably painted chair; *Sleep* (420) and *Prayer* (1331). Mr. Cope has a good character picture, styled *Taming of the Shrew* (201), and two others. Mr. C. P. Knight's *Spring-tide in Ramsey Race* (114), sunlight on the sea,—Mr. Brett's *Summer Noon in the Scilly Islands* (130), rocks and the sea-mirror in intense heat and light,—and *Bude Sands at Sunset* (1012), besides Mr. H. Moore's noble wave-piece, *Rough Weather in the Open* (1409), are, so far as we know, the marine pictures of the year. The last-named work is disgracefully hung. Among the landscapes proper we notice *From Mount to Mount through Cloudland* (79), by Mr. A. W. Hunt, also *Rents and Scars in Conistown Fells* (1361). Mr. Naish's *Homeward Bound* (126) is brilliant and strong. M. Tissot has two pictures, one of which will amuse many, as it shows a daylight *Ball on Shipboard*, but the bad looks of the ladies are not compensated for by their cleverly-painted costumes, this is No. 690. *London Visitors* (116), Yankees on the steps of the National Gallery, the lady sneering at all she surveys, will please no one. Mr. Pettie remains where he was with the showy but unpleasant picture, *Juliet and Friar Lawrence* (132), but he will secure abundance of popular applause with *A State Secret* (223), a Cardinal minister of state burning a precious document. Although more pretentious than before, and, in the Transpontine theatrical sense of the term, more "thrilling," this work should not enhance the reputation of the painter. Mr. Hodgson will gain on every one by his contributions, being *A Needy Knife-Grinder* (150), an Arab turning a grindstone with his naked foot, while with both hands he presses his dagger to the revolving stone. He has also a most humorous piece in *Returning the Salute* (286), a harbour fort in "Barbary," where a rusty gun is fired under dire compulsion by a negro slave; a native warrior, standing at arm's-length, and as far from the gun as possible, threatens the terrified cannonier with his sword. An ironclad in the bay blows away John Bull's gunpowder in honour of the flag, which is thus efficiently protected. *Odd Fish* (368) is another capital work. M. E. Frère has *Children teasing a Snail* (149), and two other charming pictures. Mr. Poole sends *The Grape Gatherer* (193), a female figure, *Rest by the Wayside* (451), and another. Mr. Armitage has a pure and very grand design in two of the figures in his *St. John taking the Virgin to his own Home after the Crucifixion* (218), and two other works. Mr. E. Nicol has *A Dander after the Rain* (256) (?), and *When There's Nothing Else to Do* (351), a frowsy old Irishman knitting a stocking. Mr. B. Riviere contributes *Apollo* (560), and *Genius Loci* (527), a huge lion sleeping at the entrance of a ruin; a superb study of the animal. Mr. Orchardson has a dreadful picture, styled *Hamlet and the King* (265). Mr. Davis is represented by *A French Lane* (270), *The End of the Day* (596), and *In Picardy* (606), beautiful and pathetic, if rather mannered landscapes. Mr. Yeames sends *The Appeal to the Podestà* (280), and three others, which will support his reputation. The same may be said, in every sense of the phrase, of Mr. Herbert's *Adoration of the Magi* (308); while Mr. Lewis has two sparkling Cairene subjects of interior and exterior (352, 353, 354). Mr. J. T. Linnell sends a capital landscape in *The Mower Wets his Scythe* (493). Mr. Linnell is here with *Woodcutters* (528). Mr. W. Linnell sends the magnificent panorama *Kent Weald* (481). Mrs. E. M. Ward gives us *The Defence of Latham House* (445). Mr. Oakes's landscape, *The Drying-Ground* (469), is admirable, likewise two others. Mr. Burgess shows at his best, that is, better than before, in *The Presentation, English Ladies Visiting a Moor's House* (475). Mr. Wallis's *From Naxos* (572), a Greek sailor offering a statuette to the two old

Venetian merchants to whom we have been introduced before, is already known to our readers; also Mr. Hughes's *The Convent Boat* (584). M. Israël's *Expectation* (621) is one of the finest things here. Mr. A. Moore sends a decorative painting of the higher class in *Shells* (936). Mr. W. Richmond's *Prometheus Bound* (687), a large picture, in encaustic, has grand aims, most honourably carried out. It is an exceptional work in every respect, and shows a marked advance in power of conception and technical skill. In sculpture, M. Carpeaux sends *La Danse* (1515), the famous group of statues for the Grand Opéra, Paris.

Passing on to details, we cannot do better than begin with Mr. Hook's three enchanting coast pictures. To say that he never painted better, is, perhaps, as much as we need say, but we think that, in some respects, he never painted so well as in two of the three works before us. *Jetsam and Flotsam* (375) has an incident. Mr. Hook knows the necessities of his art too thoroughly not to have an incident in every one of his pictures which shall at once serve as a "handle" to it, and attract visitors on whom even the most brilliant landscape might make but a faint impression. The incident in this case is derived from the recent landing of a wrecked seaman's chest, and the gathering about it of a party of fisher folk. The chest has been brought to the edge of a rude west country pier; the lid is open; the finders, two men and two women, look in,—one of the former dawdles over the task and smokes deliberately, the other stares at a photograph taken from the box; of the women, one spells the name of the lost seaman written in a book, the other looks on. A boy climbs to a higher step of the pier by a ladder. But, of course, the true subject of this picture is the landscape and the sea, the rocks, the air, and waves. The first consists of a low, rugged line of shelving slate, grey, black, and ashy, or shining in the sun, and partly covered with lichen, tufts of samphire, thrift, and other sea-enduring verdure, dashed with huge spaces of sunlight, flecked with slowly-moving cloud shadows. As to the air, it seems clear, but, as is well known to those who live in the West, it is really rendered opalescent by a faint surcharge of vapour. The sea comes fully, not fiercely, but strongly surging, into the little bay, and extends from the deep ultramarine of its distant belt, beyond which is the thin white line of foam at the foot of the opposite cliffs, over the alternating blue and green of the mid-distance, to where, stained to a pale gold by honey-tinted sand, it breaks sharply in the foreground. All this is painted in such a lovely way, that it seems as if we stood before it, and our own shadows moved with us in the sunlight. Nor is this perfect naturalness all the charm that the picture possesses, although in that charm cultured and uncultured critics may find equal delight. There is, besides this, the most admirable employment of colour in the true Venetian mode, as the subject admits, and chiaroscuro as fine as can be.

Another picture by Mr. Hook will attract at least as many admirers as the above: this is called *Under the Lee of a Rock* (26). It shows the landing on the shore of a little bay of fish just caught; a boat has come to the nearer margin of the sea, a boy leans over the gunwale to catch a floating basket. On shore a man loads a pony from a heap of fish, which lie on the richly-coloured and weedy rocks in front. This can hardly be called an incident—it is certainly not such as we are accustomed to style a subject; but the figures singly, and in their combinations—all of which are ably contrived—serve to give life and motion to the work, which it would otherwise lack. The landscape and sea are in a less brilliant, less intensely bright state of light than in the above-named picture; but they are as delicately and as powerfully painted, and the colour of the entire work is as rich, if more sober. The marvel of this picture, to compare it with others, is the painting of the captured fish,—a heap of creatures just dead, of the most lovely tints, the most exquisite pearls and purest whites, the faintest

and dimmest dawns of hues so fine that one cannot say where they begin to exist, although it is obvious that they culminate superbly. The fish themselves are masterpieces of noble and graceful form, but all confused by death, and obscured in promiscuous heaps, smirched and lying in an element foreign to their uses. All these elements of beauty Mr. Hook has painted, so that no one ever painted them better, and the student will not fail to enjoy the result, the more closely and carefully he examines what is really a triumph of fine handling. The third marine picture may contest the palm of merit with the other two. It is called *Kelp-burners, Shetland* (14), and is a reminiscence of a summer visit to the Orcaes. A view is given of the sea from the summit of a high cliff, with the broken coast line in many points, and notches of varying heights, extending as far as the eye can reach. The waves, seen far below, leap in a fresh gale, green and grey, with pillars of foam springing in the air and flashing in the bright daylight. The strong wind, which drives the waves in furrows, rushes fiercely over the blazing lines of wrack and turfs which the Shetlanders tend with rakes and spades; the fuel crackles as it burns. One of the burners places the blocks of peat with tongs, another piles the weed on the fuel, others gather the dried weed in heaps, or carry it in baskets. The smoke drifts on the wind, and the coast line on high and below is marked by the smoke of piles similar to that before us. *Cow tending* (232) is a landscape proper, showing rich green meadows and a curving stream, spanned by a bridge in the middle of the picture; farm buildings on our left: where the bright brown water traverses the front, in sandy shallows and ledges of darker gravel; a boy wades, seeking mushrooms. Huge trees are grouped about and above the buildings. The latter seem too small, and are not so well drawn as they might be.

There is the grandeur of Greek tragedy in Mr. Leighton's *Clytemnestra* (981) watching for the signal of the return of her husband from Troy. The time is deep in the fateful night, while the city sleeps; moonlight floods the walls, the roofs, the gates, and the towers with a ghastly glare, which seems presageful, and casts shadows as dark as they are mysterious and terrible. The dense blue of the sky is dim, sad, and ominous. But the most ominous and impressive element of the picture is a grim figure, the tall woman on the palace roof before us, who looks Titanic in her stateliness, and huge beyond humanity in the voluminous white drapery which wraps her limbs and bosom. Her hands are clenched, and her arms thrust down straight and rigidly, each finger locked as in a struggle to strangle its fellow; the muscles swell on the bulky limbs. Drawn erect, and with set features, which are so pale that the moonlight could not make them paler, the queen stares fixedly and yet eagerly into the distance, as if she had the will to look over the very edge of the world for the light to come. The tumultuous folds of the drapery on Clytemnestra's body, her bulky breasts and heaving throat, are not only characteristic of the mind within, and proper to the action of her arms, but the sculptural simplicity and larger masses of the garment, as it falls about her lower limbs and firmly planted feet, are representative of the sternness of her soul.

This figure is superbly drawn, and painted with the finest and strongest sense of the fitness of a noble style for the tragical subject. The same fitness, in a very different way,—and, it must be admitted, with by no means equal technical results,—appears in the single nude figure of an *Antique Juggling Girl* (348), as in Greece, playing with the gilt globes that seem to rise of themselves from her deft hands, and, spinning, fall again there. She stands erect; her flesh is of a rich gold tint, as it is seen in a soft diffused light, that casts but faint and ill-defined shadows of limb on limb. One knee is a little bent, as the body sways on the other hip, the elbows cling to the flanks, and the full and

voluptuous throat is extended, while the upturned face watches the balls soaring over her head. There is a charm of aptly sunny colour about this picture, which is almost delicious; indeed there are several points which will not soon be forgotten; but it is not equal to some of the other works of the same class which Mr. Leighton has produced, e.g., 'The Nymph of the Beach,' which was here some few years ago. Quite different, and even more unchallengeable, is *Old Damascus, Jews' Quarter* (303), a beautiful picture of a lovely piece of colour, both local and general; a delicious atmosphere, with lovely forms and graceful figures. On one side the golden green foliage of a lemon-tree is beaten by women, in order to make its fruit fall to the pavement. A little child, a charming figure, holds out her skirt to catch the fruit; while a lady in a pale sea-green robe, a flower-pot in her hand, looks on. It is questionable which is the more delightfully graceful form, that of the child or that of the lady. The elegance of design, and the refined glow of delicate colour and effect which rightly pertain to it, that so frequently if not constantly occurs in this artist's works, is here in abundance. *Moorish Garden, a Dream of Granada* (131), gives a vista of a water-course between arcades of verdure and its narrow paths, with the blue roofs of a kiosk rising in the sunny air. A beautiful young girl, in rich Moorish garments, carrying copper vessels of water, is followed, on the path by which she passes us, by two peacocks, one white the other green. The whole picture is delightful. There is in it a something that is always elegant, fastidiously fine and graceful, faultlessly fair.

The air seems to blow more freshly, if not so sweetly, on our faces, as we turn from the Moorish palace garden to Mr. Millais's rendering of the Tay-side woods, hills and meadows, deep in autumn's vaporous sunlight, enriched with odours of the rotting leaves, and gorgeous in foliage, that glows before falling. *Winter Fuel* (75) will be the most welcome of Mr. Millais's contributions of the year, and will distinguish this season in the records of his work. This will not be from want of more ambitious paintings and more distinctly pronounced subjects, nor because he sends in this work a single landscape: but because the large oblong picture of a timber trolly, with its custodians, and accompaniments of meadows, woods, and sky, is by far the best landscape the artist has produced,—one immeasurably superior to either of those he gave us last year, and at once more solid and vigorous than the more pathetic 'Chill October' of 1871. The scene is a level meadow, at the skirt of a wood, while hills close the distance, and rise abruptly against the sky, which is filled with white vapours in masses not dense, nor unbroken by open spaces of blue air. A bright light and fresh atmosphere pervade the whole. The hill-sides are clad with groups of more or less solid foliage in warm tints, and the sky-line of the crests of the hills enriched with clumps of trees, reduced by the distance to indeterminate forms of small size. In the foreground a timber-truck stands with its load of newly-cut trunks, and on the earth are ragged branches, with their ruined foliage. A little girl, in a red hood, on which the brighter tints of the picture are centered, sits on the vehicle. She is looking out for some one coming, for whose footsteps a dog also watches eagerly. This is not much of a subject; but the work derives its undeniable charm from the fine, broad, faithful, and rich painting of the light, the solid handling and vigorous colour of the timber in the truck, its drawing and foreshortening, and especially from the nearly perfect treatment of the mid-distance and the distance. It would be hard to cite a finer example in those respects of artistic workmanship of a fine quality. On these noble qualities, Mr. Millais may well be content to rest his reputation for this year, even if he gives us nothing of higher pretensions and more ambitious aim. The title of this picture is *Winter Fuel*, "Bare ruined choirs," a Shakespearean motto (75). The artist sends another landscape (68), with motto from Wordsworth,—

The silence that is in the leafy woods.

This shows the heart of a pine wood, with a view between rich, dark stems, including dense undergrowths of bushes and herbage. The stems are drawn and painted with remarkable power and feeling for the dignity and grace of the trees, and with admirable skill in the foreshortening of the larger boughs and foliage. There is also great strength of tone. Altogether, it is a striking picture, calculated to display with considerable success the varied ability of the artist; but it lacks something to make it interesting, being rather a study on a large scale from Nature than a picture in the higher sense of the term. A work by the same painter, which will attract more attention than the latter one, has more pretensions, for it has a striking subject well told, and of a novel kind in itself. It is styled *The North-West Passage* (320), and shows the interior of an aged voyager's room, with charts and other marine accessories hanging on the walls and lying on the table and floor. Two figures sit near a table by a bow-window. One of them reads a narrative of Arctic exploration from a log-book, which, as she sits on the ground, lies open on her knees. The other person is an old sailor, with weather-beaten features, rough dress, and dishevelled hair. He sits in his chair by the table, and listens with an intense expression of interest in, and sympathy with, the deeds of other sailors, as they are described by the patient reader. His right fist is clenched on the other hand, and he looks outwards with almost fierce eyes, as if he saw the scene detailed in the book, and, as we may be allowed to suspect, not without a notion that he, at least, might have succeeded where others failed. There is some exaggeration in this figure, which goes far to check the spectator's admiration for the otherwise extraordinary power shown in the design. The expression of the old man's face is rather more morose than we could have wished; but the features are modelled with wonderful skill. There can hardly be two opinions about the figure of the lady. It is supremely graceful and pathetic, and beautifully painted. She wears a pure white dress, fitting the form elegantly, and crossed at the bosom with a scarf of rose colour. With a finger she traces the lines of the writing as she reads them with an even voice, that may be supposed to still the air of the place, and give solemnity to the homely apartment and its rough furniture. The sailor's face is, we believe, a portrait of Mr. Trelawny, the friend of Byron and Shelley. Notwithstanding the apparent roughness of the execution of this picture, it is really wrought with consummate technical power, such as none but a master can exercise, and, when seen at the proper distance, stands superbly solid and strong. Another picture by the same painter is *Still for a Moment* (484), a little girl seated, in a white pinafore, on the trunk of a felled tree, with a dog near her: a delightful example. We have also a picture in what is called "Gainsborough's manner," called *A Day-Dream* (1432), a lady in a white dress, seated, with a hat in her lap, and large masses of dark brown hair about her pale, fine and thoughtful face; her eyes are dreamy. This is a magnificent study in some of the most refined elements of subtle art, and by no means unworthy of Gainsborough himself, from whose work, however, it is not a plagiary. There is, in addition to the above, a fine portrait, styled *The Picture of Health* (152), representing the figure of a young lady walking, with her hair on her shoulders, in a black dress, and with a muff in her hand. We must reserve our notice of the remaining contributions by this painter until another opportunity.

Mr. Alma Tadema's more important contribution we have already briefly described. It is styled *The Picture Gallery* (157), and shows, with one or two modern portraits included, the reception of his friends by a Roman connoisseur, while displaying to them the painted treasures he has collected, the works of antique artists, his contemporaries. The scene is a lofty chamber, with pictures and mosaics on the walls and floor, with the titles and signa-

tures on several of the number. The light is admitted from above, and pours in brilliancy on the figures before us and an easel, the back of which faces us. In front of the easel sits a stalwart Roman gentleman, inspecting eagerly a painting placed before him: his face is a fine study of expression, his attitude a capital piece of design. Behind this personage a handsome lady occupies a couch, sitting in her ample robes, light reflected on her blonde features and pale yellow hair, showing a proud expression and a voluptuous physique. Behind the couch is the host, in a black robe, expatiating learnedly on the picture which the others study. There is abundance of humour in this figure, and the expression is most happily conceived. It is a capital likeness of a gentleman connected with pictures and artists in London, and as such will be recognized with pleasure by everybody. Two visitors study the paintings on the walls, which include a lion prowling, a battle piece, &c.; an open doorway gives a view of another room. The solidity and vigorous toning of this large and remarkable painting, its beautiful colour and admirable lighting, to say nothing of the archaeological knowledge which it displays, and that of the most interesting kind, render it one of the most enjoyable works of the year. It is intended for the decoration of Mr. Gambart's villa at Nice, and is to accompany the companion picture, now in the Salon, the subject of which is the exhibition of sculptures to his friends by a Roman connoisseur. Mr. Tadmara has sent here also a smaller work, now in Gallery III., styled *Joseph, Overseer of Pharaoh's Granaries* (300). Joseph, wearing one of those wonderful Egyptian wigs, sits in state, giving orders, and taking note of the labours of servants; his costume is of white tissue, painted with charming fidelity, richness, and brilliancy. A secretary squats on the floor reading from a scroll: a capital figure.

A picture which will, probably, create a greater sensation than any other now before us is Mr. Fildes's painful, but not morbid, scene from London life, *Applicants for Admission to a Casual Ward* (504), a grim subject enough, and sad beyond measure, look at it as we will. Here is a view of a street; near, and really under, a lofty archway, like those by which so many railways span our thoroughfares, goes the pavement, receding to the misty, dusky distance of a London thoroughfare, all in a drizzle of rain, and foul with smoke,—here, some in the shadow of the arch, some near the door of the adjoining "casual" ward, is a numerous group, or rather series of groups, of men, women, children, of all ages and states of health, but all wretched and forlorn,—the under-grown, the half-starved London urchin, bigger and more ungainly than a lad should be, the mournful widow, the man of failing age, the sot, whose boast is that of Dogberry—he has had losses, but the worst thing for him to lose was his character. It is a dismal, pitiable set of folks that Mr. Fildes has put before us, and not a few will see the miseries of their fellow-beings for the first time in these personations. Of one thing no looker-on can doubt, there is no exaggeration here. From the burly, kindly-looking policeman, who do their office like gentlemen among the woeful crowd, to the most completely lost wretch who stands on the pavement or leans against the grimy walls, there is not a figure that is not genuine in design or faithful and true in sentiment, for Mr. Fildes has not given us anything sentimental here. Woeful and sorrow moving as the design is, there is no clap-trap in it: it is not a pleasant work, but far from being a repulsive one. On the contrary, its genuineness is proved by its simplicity. Few men will turn away without long study of this mournful presentation of the *débris* of London life; and many will not fail to say, "What can I do to better this state of things?" Morally and socially speaking, this is the picture of the year. Its appeal is so powerful and its art so good, that we, whose theme is Art only, hasten to pay our tribute to the painter.

Mr. Calderon's best picture is styled *Half-Hours with the Best Authors* (166). The interior of a

room in summer-time, shaded from the light and heat of noon by shutters that are almost entirely closed, their openings admitting light near the floor, and strong enough to show a sofa of blue satin in the centre of the chamber, occupied by three buxom young damsels in white dresses, two of whom, overpowered by the heat, doze in the artificial twilight. One of these lets her head fall on her bosom, as her arms are extended on the back of the couch; her feet are placed together; and a fan and book drop from her hands. Her next neighbour also dozes, releasing the book she held. The third lady, with her back towards us, still keeps awake, and still reads. This is a charming picture, of no high pretensions, but far more successful than many of those here which aim at something higher: it is capital in colour, capital in effect. The dozing girls are charming. A more popularly attractive picture here is *The Queen of the Tournament* (335), crowning the victor with a wreath as he kneels before her; she is attended by many ladies of honour, soldiers, and others. All these figures are designed with tact, and painted with undeniable spirit; but we confess we prefer the picture of the dozing girls to this work, or to the other which Mr. Calderon has sent, *Cynthia* (1360), a capital half-length of a lady, seated, reading, in a silver-grey dress. There is much capital colour in this excellent portrait, as we take it to be. The tint of the gown is admirably managed.

Mr. Leslie's contributions have great charms this year, and though not so conspicuous as its fellows, that is not the least welcome among the pictures of the year which is called *Five o'Clock* (1385), a lady seated in a conservatory, with a tea equipage at her side, waiting the return of her husband, and with a sweet look on a face, the fresh beauty of which Time has marred, while it has somewhat dimmed a pair of eyes that retain an exquisite grace of look. There is a rare pathos in this otherwise acceptable work, which is to us preferable to the somewhat too well-known sweetness of *The Nut-brown Maid* (197), a pretty damsel, standing, yoke in hand, at a spring, while her pails are filled by the current that falls brightly over rock and from under lush ferns. *Pot-pourri* (129) will be a centre of attraction. Two fair and plump damsels—such as Mr. Leslie loves to paint, and no one paints so well, or half so well as he, although we are not certain that the public will feel grateful for many more of the kind—are busily occupied, in a summer-lighted chamber, the effect in which is exquisitely given, in preparing rose-leaves for the vases of china, which, painted here to admiration, though lacking a little of solidity, stand before and beside the girls, with bowls and beakers of quaint devices and delicious tints. One of the operatives tests a tray full of leaves, to know if they are dry; the other lady holds a mortar, in which condiments proper to the manufacture in progress are pounded. There is charming breadth together with extreme delicacy of tint and tone in this enjoyable picture.

We must not fail to notice Mr. E. Crowe's *Fox-hounds in Kennel* (1045) as one of the pictures of the year. It shows the interior of a kennel, with a multitude of dogs strewn, so to say, on the straw of their common bed, and placed with wonderful variety of design and extraordinary wealth of character. One, sphinx-like, squats in the middle and looks about her, another is moved by some canine fancy to listen most intently as for a far-off voice; one lies all in a heap, on a pantiing, but submissive fellow-creature, another lolls his tongue; one looks vainly for her lately removed puppies, some doze, and others, despite the restlessness of their neighbours, sleep soundly, to hunt in dreams. Apart from this wealth of incident and character, the animals are admirably painted, and the picture is in every way creditable to the artist.

Mr. Poynter sends a small painting, of high quality and great merit, called *Rhodope* (172), a damsel seated on the bench, near a bath, completing her toilette by fastening her blue sandal. It is a charmingly designed figure, with beautifully treated draperies, and shows more playfulness of design than the painter usually indulges. The

garden background is very pretty.—Some of Mr. Marks's less important pictures we must leave for the present, in order to deal with *Capital and Labour* (179), the scene of which is a platform on a scaffolding used in the erection of a mansion for a certain squire of high degree, the capitalist who is brought face to face with "the question of the day," by a deputation of craftsmen and labourers seeking higher wages. In giving a description of this picture, which was otherwise, we believe, complete, we were unfortunate enough to say that one of the most humorous characters had one eye; such is not the case. There is great humour and a capital sense of the circumstances in the figure of the portly squire, who draws himself up, and, in half-unconscious consciousness of wealth, trifles with his neck-chain; he will yield to the deputation, and, for his sake, one hopes he will do it gracefully. Apart from the nobler elements of design and humour, the charms of this picture are its completeness, firmness, good local colouring, and clear daylight. Its shortcomings are a certain lack of atmosphere and relief, and the lack of richness in certain parts of the colouring, as the scaffold and the building. Nor is the landscape quite so rich and fine as Mr. Marks has, in many admirable landscapes proper, shown himself able to give us. Most painters will turn with greater pleasure to a less ambitious picture than this, a smaller one, styled *A Page of Rabelais* (358), showing a gentleman of the late middle age, clad in scholarly gown, pacing the sunlit and shadowed spaces of a woody path, and reading with evident delight from a large tome as he does so. The expression of the pleased loiterer in the figure, as well as the face, the action and the character of the features, form a first-rate piece of character, certainly among the finest things in the Exhibition. The colour of the picture is excellent, though it is chiefly a study in black, grey, and green.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on the 24th ult., the under-mentioned drawings and pictures, the property of John Heng, Esq. Drawings: Stothard, Fortune Telling, 60;—G. Robson, Stirling Castle, and the Grampians, 121;—Calcott, Damascus, from Lebanon, 53;—W. Müller, Winter Time, 63; View near Bristol, 99;—Cotman, Dutch Vessels, calm, 145;—Mr. F. Tayler, Cattle, evening, 76;—Liverseege, Don Quixote Reading, 60;—Mr. T. S. Cooper, South-down Sheep, 105;—Mr. Linnell, Resting at Harvest Time, 168;—Mr. G. D. Leslie, Broken Vows, 241;—Mr. Millais, A Dream of the Past, Sir Isumbras at the Ford, and the Vale of Rest, 220;—Mr. F. Walker, The Postman, 260;—Stanfield, Webby Castle, 63; Glasgow Cathedral, 74; Temple of Jupiter Olympus, and the Acropolis at Athens, 68;—P. Delaroche, St. Cecilia, 126;—Mdlle. R. Boreur, A Stag, 110;—Decamps, Déjeuner sans Fourchette, 84; Lessons are Over, 173;—Bonington, Shipping on the Coast of Normandy, 162; The Rialto, Venice, 131;—S. Prout, Overhauling an Old East Indianman, 152; The Rialto, Venice, 903;—C. Fielding, Staffa, 245; View towards Dungeness, 598; Sussex Downs, 472; Sussex Downs, Lewes in the distance, 519;—D. Roberts, Baalbec, 55; The Golden Tower, Seville, 78; In the Slave Market, Cairo, 120;—Mr. J. F. Lewis, In the Desert; Coffee after Dinner, 205;—De Wint, Dunstanborough, 106; The Farm Ford, 126; A River Scene, with rainbow, 141;—Newark Castle and Bridge, 493; Matlock, Derbyshire, 735; Harvesting, 498; Barge on the Witham, 514;—D. Cox, A French Château, 56; Troopers approaching Stirling, 1745, 75; Troopers under Stirling Castle, 1745, 162; Fort Rouge, from the shore near Calais, 69; Fort Rouge, from Calais Sands, 52; Crossing Lancaster Sands, 283; Rocky Pass near Capel Curig, 1,050;—W. Hunt, A Pilchard, and two Red Herrings, two in one frame, 74; Poppies, 71; Apple Blossom and Bird's Nest, 157; Boy Blowing a Horn, 131; Summer Flowers and Early Fruit, 525;—G. Carmole, The Baron's Hall, 441;—Mr. F. W. Burton, Cassandra Fidele, 525;—Turner, Near the

Great Orme's Head, 65; Melrose Abbey, 136; Battle Old Church, 105; Brighthelmstone, 1794, 89; Lake Nemi, 262; Source of the Arveron, engraved in the 'Liber Studiorum,' 189; Dartmoor, from the Source of the Tamar, 262; A Swiss Mountain Torrent, 199; River Trent, South Tyrol, 168; Sleaford, Lincolnshire, 169; On the Tweed, near Norham, 210; Lake of Brienz, 320; Beeston Castle, Cheshire, 204; Rafts on the Rhine, 703; Dartmouth Cove, engraved in the 'England and Wales,' 892; Dunstanborough, 'England and Wales,' 855; Carew Castle, 'England and Wales,' 1,155; Interior of Westminster Abbey, 488; Cassiobury, 767; Pool and Cattle at St. Agatha's Abbey, 945; Edinburgh, from the Water of Leith, 1,055; View near Fonthill, 735. Pictures: Morland, A Landscape, with figures, 84.—A. L. Egg, Charles Dickens as Sir C. Grandison, 50.—Zeeman, A Calm, with men-of-war saluting, 52.—Mr. W. P. Frith, Amy Robsart, 88.—Mr. T. Webster, My Grandmother, 69.—Sir C. Eastlake, Beatrice, 157.—Mr. W. F. Yeames, The Old Parishioner, 73.—M. Perugini, Mimosa Pudica, 54.—R. P. Bonington, Devotion, 162; Rouen, 79; A Coast Scene, with fisherwomen, 52; Shipping near Brest, 126; Dunstanborough, 388.—Mr. J. F. Lewis, An Albanian Lady, 189.—Leslie, Contemplation, 84.—Bonington, A Coast Scene, with figures, 262.—Mr. W. Dobson, Early Lessons, 131.—J. Leech, "It wasn't Us as did It," 57.—Mr. F. Goodall, Abyssinian Coffee-bearer, 110; Arab Sheikh and Camel, 178; Copt Mother and Child, 189; Sheikh of the Copt Quarter, 189.—Mr. W. F. Yeames, Queen Elizabeth receiving the French Ambassador after the Massacre of St. Bartholomew, 215.—Collins, On the Coast of Yorkshire, 105; Irish Fishing Village, 152; Stirling from the Frith, 1,102; Bishop Chase, the first American Bishop, 51.—J. Stark, In Sherwood Forest, 63.—Cotman, Mouth of the Yare, 451.—P. Nasmyth, A View in Sussex, 903.—Mr. Holman Hunt, Italian Boy, 78; Festival of St. Swithin, 367.—Mr. Rossotti, The Annunciation, an early picture, 388.—M. E. Frère, La petite Laitière, 157.—M. Tissot, Summer Time, 315.—Madame H. Browne, La Religieuse, 330.—A. Scheffer, Head of Christ, 278.—P. Delaroche, Execution of Lady Jane Grey, 829; Stafford going to Execution, 787.—Sir J. Reynolds, Portrait of Mrs. Martin, 99.—Hogarth, Portrait of Mrs. Hogarth, 378.—T. Gainsborough, The Great Tenor Singer of his Day getting out a High Note, 357.—Callecott, Tor Point Ferry above Devonport, 450.—Old Crome, A River Scene, 52; A Welsh Landscape, 220; Hawthornden, 556.—D. Cox, Going to School, 92; Crossing Lancaster Sands, 472; Going to the Harvest Field, 1,102.—Mr. T. Faed, The Silken Gown, 698.—Bonington, The Duenna, 315.—Gainsborough, Cattle and Peasants on the Banks of a River, with boats, 1,102.—J. Phillip, Buying Chestnuts, 840.—Mr. Millais, Greenwich Pensioners at the Tomb of Nelson, 108; Isabella, 102.—Dyce, St. Catherine, 325.—W. Müller, Interior of a Welsh Cottage, with figures, 199; Flowers, the artist's last work, 304; Gillingham, 2,152; Chess Players, 4,053.—Turner, Egglestone Abbey, 105.—Dunstanborough, Morning after a Storm, 4,305; Windmill and Lock, 1837; Old London Bridge, 3,255.

The same auctioneers sold, on the 27th ult., a collection of drawings. R. Hills, A Group of Deer beneath a large Tree at the side of a River, 33; A Group of Deer in a Park, 28.—Turner, Norbury Park, 20.—C. Fielding, Derwentwater, 53; A Lake Scene, with Cattle and Figures, 28; A Landscape, with Figures in a Cart on a Road, 27.

The Belle Collection of pictures was sold on Monday and Tuesday last, for pounds, at the Hôtel Drouot, Paris: Old Crome, Intérieur de Forêt, 200; Clair de Lune, 138; Le Wansum, 200.—Gainsborough, Un Chemin près de Bath, 154; Portrait de Gainsborough, 760.—Ibbetson, Environs de Ventnor, 220.—Reynolds, Tan-Che-Qua, peintre Chinois, 260.—Turner, Le Château de Kilgerren, 1,320; Le Banquet de Guildhall, 488.—Guardi, La Fête de Bucentaure, 240; La Place St. Marc, 222; Un Coin de la Place St. Marc, 360.—Decamps, Souvenir de Fontainebleau, 119.—Dela-

croix, Lion dévorant un Lapin, 1,408; L'Appartement du Comte de Morny, 208; La Fiancée d'Abydos, 1,282.—Diaz de la Pena, Fontainebleau, 1,308.—M. J. Dupré, Soleil Couchant, 138; Le Chemin Creux, 680; Pâturage Anglais, 384.—Fromentin, Femmes de Sahara revenant de Puiser de l'Eau, 166.—Géricault, Trompette des Hussards d'Orléans, 260.—Baron Leys, L'Atelier de Rembrandt, 440.—Marihath, Caravane passant un Gué, 384; La Caravane, 286.—M. Millet, Retour des Champs, 328; La Quenouille, 320.—Regnault, Madame la Comtesse de Barete, 1,340.—Troyon, La Mare, 1,040; La Charrette, 980; Métairie Normande, 284; Souvenir des Pyrénées, 140; Animaux sous Bois, 158.—M. Zeim, Venise, 180.

The under-mentioned pictures were sold in Paris, on the 20th ult., for francs: M. Corot, Effet de Printemps, 4,000.—Delacroix, Grecs combattant pour l'Indépendance, 25,500; La Fiancée d'Abydos, 10,000.—M. Diaz, Enfants Turcs Jouant, 4,105; Suzanne Surprise, 4,600.—M. C. Duran, La Canzonetta Italiana, 5,000.—C. Jacque, Bergerie, 6,400; Moutons au Pâturage, 3,900.—M. Zeim, Vue de Venise, 6,200. Another sale: M. J. Breton, La Tricoteuse, 10,500.—Couture, La Baigneuse, 4,600.—M. J. Dupré, Solitude, 9,500.—Fromentin, Rendez-vous de Chefs Arabes, 17,100; La Sieste, 10,300.—Jonghe, Le Cabinet d'Antiquités, 4,550.—Millet, Bergère Lutinée par l'Amour, 5,000.—Troyon, Taureau, 11,000.—M. Willems, La Broderie, 7,900.—M. Zeim, Vue de Bosphore, 4,550.

Fine-Art Gossip.

A, we suppose, crazy lad caused much consternation, and contrived to do a good deal of mischief, at South Kensington on Thursday in last week, by smashing a glass case which stood in the picture galleries and its contents. The articles destroyed were of no great art value, being selections from various monster shows, and of modern Bohemian and French glass. In this respect there is small cause for regret; but the cost of the things, to say nothing of the case itself, was prodigious. It seems that a semi-insane youth had threatened something of the kind all day, and was watched, when, indeed, he ought to have been kicked out of the building; but just before 6 o'clock he took advantage of an opportunity and made a complete débacle of the gewgaws. This is, at least, the third incident of this kind in public collections. An idiotic but zealous cobbler smashed the Portland Vase; a half-witted youth broke the panel of a picture in the National Gallery, and both experienced punishment most ridiculously insufficient and mischievously tardy. For future cases we advocate prompt administration of the beneficently restrictive whip. This instrument is known to have worked wonders in inducing iconoclastic idiots to restrain their so-called "irresistible" proclivities.

THE Royal Academicians announce their intention of continuing the series of Winter Exhibitions, and propose for the subjects of next year's gathering, as complete collections as possible of the works of Callcott, Etty, and Maclise, besides as many good pictures by Old Masters as they can obtain on loan. The R.A.s appeal to the generosity of owners of works of art to enable them to furnish the galleries in Burlington House with art treasures.

We shall commence our review of the current Exhibition of the French Salon next week; and we hope soon to notice the remarkable Exhibition of works of Art on loan, for the benefit of the Alsations and Lorrainers, now open in the building of the Corps Législatif, Paris.

THE Salon, Paris, was opened to the public on Friday (yesterday). On the following Thursdays and Sundays this Exhibition is to be open free.

THE Exhibition of the Works of Prud'hon opens on Sunday (to-morrow).

On Thursday evening, the 23rd of April, Mr. Wood gave a lecture on his discovery and excavation of the Temple of Diana at Ephesus in the Museum of Art and Industry, Vienna. In a few days he will lecture on the same subject in

Berlin. We have received a letter from Mr. Wood, which we hope to publish next week.

A CORRESPONDENT writes:—"I hope I am not too officious in remarking upon what appears to me an inaccuracy in the account of Kaulbach and his works, *Athenæum*, April 18, 1874. The frescoes painted, chiefly by Nilson, from oil sketches by Kaulbach, on the outside of the new Pinacotheca at Munich, refer not to the destruction of Jerusalem, but the fresh outburst of the Arts—painting, sculpture, and architecture—in the hands of Kaulbach and his contemporaries, under the auspices of King Ludwig, and hold up to ridicule the conventional pedantry supposed to have fettered the Arts before that time."

It appears that several sculptures, busts of French marshals, have been discovered, intact, among the central part of the ruins of the Tuileries; these works formerly decorated the Salle des Maréchaux.

MR. W. H. FISKE, of University College, London, has lately been delivering in various parts of London, a course of lectures on "Picture Construction," which have been well received. The object of these lectures, which are six in number, is to give practical insight as to the composition, colour, effect, and perspective of a painting: matters which, as we are bound to say, have attracted far less attention than they deserve.

MUSIO

MUSICAL UNION.—PAPINI and DUVERNOY, TUESDAY, May 2, SECOND MATINÉE.—Quartet, Beethoven, No. 1; Trio, E. Hat, Beethoven; M. Solo for Violoncello, by Papini, for Loesser; Quintet, Bflat, Mendelssohn; and Solo, Pianoforte.—Single Admissions, 7s. 6d.; to be had of Cramer, Lucas, and Austin, St. James's Hall.

J. ELIA, Director.

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cusins.—St. James's Hall, THIRD CONCERT, MONDAY, May 4, Eight o'clock.—Overture in F minor (M.), Spohr (composed expressly for the Philharmonic Society); Vocal, Concerto for Violin, Max Bruch, Violin, Herr Strauss; Vocal, Overture, Paradise and Peri, W. S. Bennett (composed expressly for the Philharmonic Society); Symphony, 'Eroica,' No. 3, Beethoven; Vocal, Overture, 'Ray Riaz,' Mendelssohn.—Stalls, 10s. 6d.; Balcony, 10s. 6d. and 7s.; Unreserved, 5s.; Admission, 2s. 6d. Stanley Lucas, Weber & Co., 84, New Bond Street, W.; usual Agents; and Austin's Ticket-Office, St. James's Hall.

THE OPERA SEASON.

It may be questioned whether there has ever been such an *ensemble* in the 'Hugonots' as that now heard at Drury Lane Theatre, for almost the entire *troupe* was included in it. The acting and singing of Mdle. Tietjens seemed to be inspired; her grand voice has never been in finer condition than it has been this season, and she has proved to what a point the culture of art can be carried. The *Page* of Madame Trebelli-Bettini has the advantage of being admirably acted as well as sympathetically and cleverly sung. The blot with the ladies was the *Margherita* of Mdle. Valleria, who does not seem to be able to subdue her forcible style and to amend her imperfect intonation. One could scarcely believe that the Signor Fancelli who was the *Raoul* is the same light tenor who sang some years since at Covent Garden. Duprez excepted, the part has never been more equally sung, from the opening romance to the grand duet of the fourth act and to the share in the *terzetto* of the finale. Signor Mario's acting was infinitely superior, and at times he sang with more charm owing to his incomparable organ, but he was most unequal in the music generally. The *Marcel* of Herr Behrens physically was grand and imposing; he acted remarkably well; and if he did not develop the vocal portion as thoroughly as it should be sung, it was evidently owing to his difficulty in mastering the Italian words, for he had before only delivered them in the German or Swedish languages. The *Nevers* of Signor Galassi was spirited, but lacks more polish. The *San Bris* of Signor Agnesi was dignified, and superbly sung. When we state that in the other characters the services of Mdle. Bauermeister, Signori Rinaldini, Urio, Fabini, Manfredi, Campobello, Giulio Perkins, Costa, Casaboni, Zoboli, &c., were enrolled for the most trifling portions of the score, it will be guessed what care and attention this revival had received. The chorists displayed unwonted steadiness and

precision, while the orchestra was beyond all praise. Never were the *nuances* of Meyerbeer's vivid and picturesque music more poetically observed. The vein of melody throughout this masterpiece is rich and inexhaustible; the descriptive concerted pieces are thoroughly realistic—need we cite the choruses of the nobles as contrasted with the quarrels of the soldiers and populace in the "Pré aux Clercs" scene, and the overpowering excitement always caused by the "Conjuration des Poignards"? In the orchestration of a work so varied in its emotion, the colouring of such a conductor as the Drury Lane one is that of the finished painter; he becomes, in fact, the tone-poet. The *tempi* were always safe and steady; now stately, anon bold and brilliant, seductive, and characteristic. It was just such a performance,—in its pomp, in its breadth, in its exactitude, in its piquancy, in its grandeur,—as an English amateur or artist who is proud to assert our claim to be a musical nation can point out to a foreign musician, as showing the extent to which an *ensemble* can reach when there is a presiding director to carry out the conceptions of a creative genius like that of Meyerbeer.

If we were to dismiss our weekly record of operatic events with the notice of the revival of the 'Huguenots,' there would be no very great loss, for the infinitesimal merits of the artists who have appeared, as yet, would be, perhaps, better passed over in silence. Of what possible interest can it be to old opera-goers to dwell on the *Marguerite* of Mdlle. Marie Roze, at Drury Lane, which is to be followed by another delineation of Goethe's heroine by Mdlle. Smeroschi, at Covent Garden? Now, these two singers follow, in this part, Madame Miolan Carvalho, Mdlle. Tietjens, Madame Pauline Lucca, Madame Nilsson, and Madame Adeline Patti, every one of whom showed a special individuality in the realization of her "creation." The Margaret of Goethe is an abstract speculation. In personating the character, it is difficult to triumph over the thraldom of the position, for innocence is not idiocy, nor is an unsuspected fall "a bag of all known mortal sins." The imitation of predecessors is no indication of a creative faculty. Mr. Bentham, who made his *début* at Drury Lane three seasons ago as Signor Bentami, has now a greater right to Italianize his name than he had formerly, for in singing his style is vastly improved. He sang the *cavatina* in the garden scene like a true artist, and he can launch a *flat* in alt in the concerted pieces. Signor De Reschi re-asserted his claims as a vocalist with a rare organ, and, as *Valentino*, gave much promise of a bright and distinguished future. With the personal advantages they possess, Mr. Bentham and Signor De Reschi ought to be better actors. The *Mephistopheles* of Signor Rota, whose *rentrée* is most welcome, is well conceived. Madame Trebelli-Bettini's *Siebel* is romantically passionate; her singing of the two *canzonets*, the perfection of the vocal art.

The experience of last season at the Royal Italian Opera ought to have been sufficient to prevent the production of 'Il Ballo in Maschera' again with Madame Pezzotta's *Amalia*. In acting, Madame Pezzotta is too demonstrative; in singing, too deficient in style. A *débutante*, Mdlle. Bianchi, made a favourable impression in *Oscar*, the Page. Signor Cotogni was *Renato*, *vice* M. Maurel, indisposed. There was nothing lost by the change.

The most remarkable points about the revival of Mozart's 'Flauto Magico' last Monday, at Covent Garden, were the brilliant *bravura* displays in the two airs of the *Queen of Night* by Mdlle. Marimon, who, as usual, took the house by storm with her daring *tours de force*. She has no equal in the execution of *roulades*. Mdlle. Smeroschi was a lively *Papagena*, but she has not a sympathetic voice; and Signor Cotogni, a buffo *Papagena*, excellent in its way, if it did not make us forget Ronconi. The general conduct of the opera was steeper than any previous performance, for the *baton* was wielded by Signor Bevnigani, who, in Russia, is regarded as the most efficient director, and was preferred to Signor Ardti, who last season

succeeded Signor Vianesi at St. Petersburg, the latter not having found the same favour among Russian amateurs as he did recently with the Parisians. Signor Bevnigani is free from fuss, is clear in his beat, and shows tact in sustaining the voices. It was quite a relief, both for eye and ear, to find him again in his place, and it is a pity he is not the permanent conductor; but, with five representations in the week, there need be two directors, double band and double chorus, whereas the only thing aimed at is to have a triple *troupe* of principals.

We are to have another *Traviata* next Tuesday at Drury Lane in Mdlle. Imogene Orelli.

CRYSTAL PALACE CONCERTS.

Of all Schumann's dramatic compositions, his setting of Byron's 'Manfred' is the one, perhaps, which has provoked the least difference of opinion; and there was great regret expressed, even by his strong opponents, that only the overture to that work was included in the festival of three days held in his honour, at Bonn, in August, 1873, when the cantata, 'Paradise and the Peri,' was given in its entirety, and excerpts were executed from the third part of 'Scenen aus Goethe's Faust.' At the two Conservatoire Concerts in Paris of the 29th of December, 1872, and the 5th of January, 1873, several numbers of 'Manfred,' with a French adaptation by M. Victor Wilder, were performed, the introduction of the work having been suggested, it was stated, by M. Thiers, then President of the Republic, who was present. Schumann's productions had till that time been little relished by the French connoisseurs and professors, his Symphony in B flat having been the only piece previously performed at the Conservatoire Société des Concerts. The second hearing of 'Manfred' certainly made many converts among the Parisians. We heard some of the old subscribers, the "big-wigs" of the Sunday afternoon *réunions*, freely admit that the music of 'Manfred' was a fine conception, coherently and consistently carried out by the composer. Doubtless the popularity of Byron's poems in France influenced the verdict in favour of Schumann; but there is less in 'Manfred' of the obscure, the confused, and of the unintelligible, which are to be found in too many of Schumann's feverish inspirations. It is to be regretted that Mr. Manns, at his benefit concert last Saturday, presented only a selection from the score. There were but four pieces, the overture, the Adoration of the Witch of the Alps, the Hymn of the Evil Agencies, and Manfred's Address to Astarte; yet these, we venture to state, are by no means the most striking of the numbers. The overture, except at the close—the impressive *adagio*, the poetic *pianissimo* expressive of the death of Manfred in the abbot's arms—is scarcely suggestive of the story; the two subjects are not salient enough to dwell on the ear; and the combined influences of Spohr, Weber, and Beethoven are recognized. The gems of the orchestration are in the 'Ranz des Vaches,' in the *entr'acte* between the first and second acts; in the calling for Astarte, a lovely nocturne; the orchestral monologue in the third part; the final "Requiem æternam," with choir and organ. We cannot expect at the Palace a *mise en scène* as in Germany when 'Manfred' is given, unless, indeed, the Directors would present Lord Byron's poem, which we could not call a "play," on their opera stage with Schumann's music. That would indeed be a treat. But in default of dramatic adjuncts, a narrator might declaim the outline incidents, as is done with Mendelssohn's 'Athalie.' If the experiment succeeded, as it very probably would, then Mr. C. A. Barry, who has so ably adapted Byron's words to the music of 'Manfred,' might try to perform a similar task with Schumann's scenes of 'Faust.' But, at all events, let us have the full score of 'Manfred' in the first instance.

Beethoven's Ninth Symphony concluded Saturday's scheme; the solos in the choral movement were given by Madame Lemmens, Miss A. Sterling, Mr. Lloyd, and Mr. Santley. Appended to Mr. Grove's analytical programme of this symphony, which has

so revolutionized orchestral writing, is a reply by Herr Manns to Herr Wagner's suggestions to alter and amend the instrumental passages of Beethoven, in which the composer of 'Lohengrin' contends that the manifest intentions of the Bonn master-mind are not realized. The arguments of the Sydenham conductor are mainly technical, but he might have taken a broader view of the suggested modifications. If they are begun, where are they to end? Additional accompaniments of wood and brass to fill out the weaknesses of the stringed, as in Handel's 'Messiah,' are allowable, but to alter Beethoven's orchestration is a very different matter. As regards the vocal parts, the pointing of the notes to bring them within the natural register of the human voice would be most acceptable, for the choral section of the Ninth Symphony never has been and never will be sung as written by Beethoven to be really effective and grateful to the ear.

The new violinist, Herr Otto Peiniger, a pupil of Herr Joachim, made a favourable *début* in his playing of Ernst's favourite Hungarian fantasia. The new-comer possesses plenty of dexterity, but it is possible he may have played on three strings, for his tone lacked roundness.

Herr Manns had a cordial greeting as a recognition of his able services during the twenty-five concerts of the seventeenth series. A most enthusiastic reception was accorded to M. Gounod, who conducted his march, 'The Funeral of a Marionette.' It was rapturously re-demanded, and if it had been heard a third time no one would have been sorry to listen again to one of the most piquant and witty orchestral pieces ever written.

Musical Gossip.

THE Prince of Wales, who evinced tact as chairman at the Royal Society of Musicians last Monday, threw out a good suggestion in one of his addresses, that the benefits of the institution should be extended to musicians who reside outside the metropolis. We have on former occasions called attention to the fact that the association as constituted comes under the denomination of a friendly society, the subscribing members of which can alone derive substantial benefit from the funds. It is true that small grants are made at intervals to non-members, but the patrons and supporters imagine that the subscriptions raised at the annual dinners go to aid indigent musicians and their families generally. This is not the case; and cases are constantly occurring where independent appeals to private benevolence are made, because the distressed artists have no claim on the Royal Society, not having been members of it. We cannot state that the musical selection was at all up to the standard of excellence of former times, but the subscriptions reached nearly the sum of 1,000*l*.

THE third concert of the Philharmonic Society will take place next Monday. The third New Philharmonic will be given this afternoon (Saturday), and the fourth next Wednesday. The second Matinée of the Musical Union is fixed for next Tuesday. Herr Halle's first Pianoforte Recital will be on the 8th inst. In the evening the annual performance of the 'Messiah,' in aid of the funds of the Royal Society of Musicians, will take place, in Exeter Hall.

THE forty-second season of the Sacred Harmonic Society terminated last evening (May 1st), in Exeter Hall, with the performance of Sir Michael Costa's oratorio, 'Naaman,' too late for notice in this week's *Athenæum*.

HERR SUPPE'S burlesque operetta, 'Galatea,' was performed at the Crystal Palace last Tuesday, sustained by Misses E. Collins and A. Newton, Messrs. F. Wood and F. Sullivan, followed by Mr. A. Sullivan's 'Cox and Box.'

MR. BRINLEY RICHARDS will deliver a lecture, on the National Music of Wales, next Thursday, at the meeting of the Society for the Encouragement of the Fine Arts, with vocal and instrumental illustrations.

THE Crystal Palace Directors announce a series of nine Summer Concerts, commencing this day (May 2nd), and ending on the 25th of July. It is gratifying to find the statement in the prospectus, that seven of these programmes will be devoted to our national music, as represented in the works of Purcell, Gibbons, Bishop, &c., as well as orchestral pieces by our best modern composers. On the 30th inst., Signor Randegger's successful cantata, 'Fridolin,' will be produced. The Handel orchestra is being prepared for the Festival next June, to accommodate the 4,000 executants under Sir Michael Costa's direction.

THE Annual Festival of the Sons of the Clergy will be celebrated in St. Paul's Cathedral on the 20th inst. There is to be a full orchestra, and Mendelssohn's 'As the hart pants' will be rendered.

A NEW sacred cantata, 'Supplication and Praise,' by Dr. Sloman, will most probably be performed in London during this season.

THE first representation of a one-act opera, in verse, by M. Thomas Sauvage, the music by M. Ambroise Thomas, took place in Paris, at the Théâtre National de l'Opéra Comique, on the 22nd ult. The work is entitled 'Gille (father) et Gillotin (son),' the former sustained by M. Ismaël, the baritone-basso, and the latter by Mlle. Ducasse, soprano. The other characters are represented by Mlle. Nadaud, Mlle. Reine, MM. Neveu and Thierry. The overture and three solos were encored. It was a decided success. As our readers are aware, it was brought out against the will of the composer, who, however, as well as the Director of the Opera house, were compelled, by legal proceedings taken by the poet, M. Sauvage, to perform 'Gille et Gillotin.' The fact is, it is a very early operetta by M. Thomas, in the style of his 'Caid' and 'Double Echelle,' with which he first acquired fame years ago; but he has since composed 'Hamlet' and 'Mignon,' and having soared to Shakespeare and Goethe, how could he descend to the inspiration of a Sauvage? M. Thomas feels remorse for his "young sins," as he calls his early operas. His 'Caid' created M. Offenbach, but his 'Hamlet' and 'Mignon' have not extinguished the 'Huguenots' and 'Dinorah.' As Herr Wagner repudiates 'Rienzi' and the 'Flying Dutchman,' so does M. Thomas scornfully cast off his 'Caid,' one of the most amusing burlesque operas ever heard on a lyric stage. In a letter to the Director of the Opéra Comique, he angrily maintains that he cannot admit, despite the decision of the law courts, that "les droits du musicien puissent être primés par ceux de son collaborateur." He adds, he does not object to 'Gille et Gillotin' because it is in one act, as the importance of a work depends on sentiment and style, "l'art élève, ennoblit tout, jusqu'aux sujets les plus frivoles." If he entertains these notions, it is a pity M. Thomas quarrelled with his collaborateur, whose libretto is amusing, and the setting of which has turned out to be a triumph both for poet and composer.

THE season of MM. Maurice Strakosch and Merelli, at the Théâtre Italien in Paris, will end next Tuesday (the 5th inst.). As the subvention has been withdrawn by the Legislative Assembly, it is doubtful whether the directors will risk another season.

M. CHARLES LECOCQ's new opera, 'Giroflé-Girofla,' which is so successful in Brussels, will be produced in Paris at the Renaissance. The English adaptation, after a long competition between directors and publishers here, will be brought out at the Islington Philharmonic Theatre, the French composer and authors being guaranteed, according to rumour, 1,500l. for the rights of representation and of publication.

THE Brussels Théâtre de la Monnaie, seemingly one of the most disastrous operatic undertakings in Europe, closed on the 30th ult.

M. CHARLES LECOCQ has undertaken to set, for the Variétés in Paris, the comedy, 'Près-Saint Gervais,' by M. Victorien Sardou.

SIX farewell representations of the Strakosch Italian Opera Company were commenced in New York, at the Academy of Music, on the 20th ult., with Herr Wagner's 'Lohengrin,' sustained by Madame Nilsson, Miss Cary, Signori Campanini, Del Puente, Nannetti, and Herr Blum. On the 22nd ult., Madame Pauline Lucca was to appear as Zerlina in 'Fra Diavolo.' Mlle. De Murska has been creating a great sensation in Donizetti's 'Linda' and Meyerbeer's 'Dinorah.'

DRAMA

THE WEEK.

VAUDEVILLE.—'Pride,' a Comedy, in Three Acts. By James Albery.

THE conditions under which the writing of comedies is attempted in England are fatal, or nearly so, to all chance of good work. A dramatist supplies a company with a comedy, so to speak, by contract. He takes the measure of the different members, and fits them, as nearly as he can, out of the re-adjusted fripperies, of which his closets are full. If, after his work is finished, an accession is made to the company, the limits of his piece must be stretched so as to include the new-comer. To these conditions must be attributed the fact that Mr. Albery's comedy of 'Pride' comes short of the reputation of its author. It is not less original than his previous works—it is not deficient in characterization; and, amidst much dialogue that is strained and artificial, it has some genuine wit and some highly dramatic utterances. Nature, however, has been sacrificed to convenience; characters have been lugged by the ears into the play, because competent expositors are at hand; and the repast provided resembles less a dinner whereat well-selected guests sit in order than a *table-d'hôte*, where people scramble for their seats and take them as they arrive. Of the dozen characters taking part in the action of 'Pride,' three, at least, are not only unnecessary, but out of place. Their intrusion serves to confuse the action, and prevents other personages necessary to the play from receiving adequate elaboration.

The men and women in 'Pride' are more than mere stage types. In exterior respects they may, perhaps, conform to existing models. There is always, however, a distinguishing characteristic, needing only to be brought forward and made intelligible, to render them recognizable beings. Fearful, it may be supposed, of afflicting an audience with the psychological explanation for which all taste is lost in England, Mr. Albery gives results without processes, and startles us with surprises. Where, accordingly, one of his conceptions ceases to be stagey it is apt to become improbable. No stronger instance of this can be advanced than Sir Ball Brace, in 'Pride.' Sir Ball Brace is a man endowed with a refined sensuality. He has denied himself nothing, has gone through his income like a "gentleman," and has found, when, in due course, ruin comes upon him, nothing left of his former splendour except a taste he is unable to gratify for gambling. While, accordingly, like Horace Skimpole, or like the popinjay with whom Percy was pestered, talking,

—with many holiday and lady terms,

about the harmonies of nature, Sir Ball Brace begins to pilfer small sums from the desk of his "brother, the merchant," and accepts, as a proper concession to his own superior position

and refinement, the startling self-immolation of a workman who accepts the burden of his guilt. So inadequately filled up are the outlines of this very conceivable character, that it appears distorted, incongruous, and impossible. It would be easy to show a like want of finish in other characters—in all, indeed, except Cadbutton, the merchant, who is depicted with a care contrasting strangely with the negligence elsewhere displayed.

'Pride' is wholly devoid of plot, properly so called. There is no middle action whatever. One act opens out what promises to be a story, a second keeps it at the same point, and a third closes it. Since the day when

The King of France, with forty thousand men,
Went up a hill, and so came down again,

there has been no stronger instance of "Much Ado about Nothing." Mr. Cadman Cadbutton, reserved, haughty, and unscrupulous, is anxious, unlike most self-made men, to hide his past history, and to be accepted as a country gentleman. Greatly to his disgust, he finds in Barnabas Smith, a workman employed in some miscellaneous repairs about his house, his own son, whom, at the outset of the prosperous portion of his career, he had abandoned. Quite unaware is the youth of his claim upon his prosperous employer. Unfortunately, Mr. Cadbutton's secretary, a certain Frank Leyton, who is of an inquisitive disposition, has learned that there is a mystery connected with the birth of Barnabas, and has undertaken to solve it. He is already near success, and might any day stumble on the truth. In order to defeat him, Mr. Cadbutton tries sharp measures, dismissing him from his service with ignominy, and with an imputation of dishonesty. These processes failing, he adopts contrary tactics, and bribes him to silence with the hand of his daughter. Some difficulty is occasioned the young lady by the variable policy of her father. She finds herself at first compelled to refuse the man she loves, then to summon him back and bid him hope, at the moment when she has solemnly assured him her determination not to have him is irrevocable. Neither bribe nor menace, however, can influence Leyton. He goes straight to his end, and Mr. Cadman Cadbutton sees himself obliged to acknowledge the "poor, but honest," mechanic as his son. Compensation for this defeat is furnished by his success in an election contest, which from the beginning of the play has been impending. Here 'Pride,' for no reason, terminates. Its story, so far as it can pretend to a story, consists of the exposure of Mr. Cadbutton, who is compelled to acknowledge a son he has deserted, and to own that he has, with very questionable taste, exchanged the familiar patronymic of Smith for the unenviable surname he now bears. Some agreeable scenes and situations are brought about. The love-making between Leyton and Gertrude is delightfully fresh, natural, and tender, and some of the dialogue is humorous and pointed. The most forcible scene, however, which is reached at the close of the second act, comes upon the spectator with a shock wholly subversive of the effect it might otherwise have had. So nebulous and indistinct is the last act, that the spectator feels almost as if he had commenced to watch a performance waking, and was finishing it in a dream. The play, indeed, is like one of those waterfalls, not

uncommon in Switzerland, which commence a considerable body of water, but end in spray before they reach the bottom.

The acting throughout was creditable. Mr. Farren, as *Cadbutton*, gave a singularly clever representation of vulgarity and meanness asserting themselves through a thin veneer of courtesy. Miss Amy Fawcett's mannerisms are suited to the character of *Gertrude*, her representation of which was touching. In *Sir Ball Brace* Mr. James showed capacity to deal with a class of parts altogether outside the line in which he is known; and Mr. Thorne, as *Barnabas Smith*, gave a piece of sincere and earnest acting. The character of *Frank Leyton* is difficult; Mr. Warner made something of it, though he wore habitually a pained look, which was not always in keeping with the part. Miss Kate Bishop was agreeable as a schoolmistress. Mr. Horace Wigan and Miss Larkin played two characters so completely outside the framework of the picture, that no talent in acting could render them acceptable.

Dramatic Gossip.

'LA MARATRE' was repeated on Monday at the Princess's, and 'L'Honneur de la Maison' on Tuesday, for the farewell of Madame Marie Laurent. On Thursday, 'Gavaut, Minard et Cie,' by M. Edmond Gondinet, and 'L'Été de la Saint-Martin' of MM. Meilhac and Halévy, were performed for the first time this season.

MADAME FAVART, who is at present at Liège, will make her first appearance in London, this year, on the 11th inst., in 'Le Sphinx.'

'THE BELLS' was revived at the Lyceum on Saturday last, with Mr. Irving in his original character of Mathias. Mr. Irving's performance, though still ultra-realistic in demonstrations of physical agony, is less strongly accentuated than previously, and rises, in some places, to a remarkable display of power.

THE St. James's Theatre will re-open to-night, with a performance of Mr. Robertson's comedy of 'Progress,' and with M. Offenbach's *opéra-bouffe*, 'Vert-Vert.'

THE outlying theatres steal occasionally a march upon their more fashionable rivals. At the Britannia, a drama, founded upon the 'Patrie' of M. Sardou, a work with which no West-End management has been bold enough to grapple, is now being given, and a version of 'Les Deux Orphelines' is announced as in rehearsal.

THE death of M. Serret, well known for his novels, contributed to the *Revue des Deux Mondes* and other periodicals, is announced from Paris. In 1846, M. Serret, then in his twenty-fifth year, made his dramatic *début* at the Odéon, with a three-act comedy in verse, entitled 'Les Touristes.' Subsequently, he contributed to the same theatre, 'En Province,' 'Un Mauvais Riche,' and 'Que dira le Monde'; to the Français, 'La Paix à tout Prix'; and to the Gymnase, 'Les Fonds Secrets,' 'Les Incertitudes de Rosette,' and 'Un Ange de Charité.'

A PETITION, signed by actors and managers, has been sent to Marshal MacMahon, requesting him to reconsider the question of the freedom of the theatres. The Marshal has asked for further information.

'LE POLONAIS D'EN FACE,' a vaudeville, in one act, by MM. Félix Savard and Alfred Aubert, has been played at the Folies-Marigny.

A UNION has been made between the companies of the Bouffes-Parisiens and the Renaissance theatres. The united company is now giving, at the Bouffes, 'La Chanson de Fortunio,' 'La Pomme d'Api,' and 'Les Rendez-vous Bourgeois.'

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 Special Notice.—The next investigation and division of profits take
 place on 1st August, 1874, when five-sixths of the profits made during
 the five years preceding fall to be divided among the Policy-holders
 entitled to participate.
 All policies taken out before 1st of August, 1874, will rank for three
 full years at each division.
 No. 37, Cornhill, London; Edinburgh and Dublin.

EAGLE INSURANCE COMPANY.
 Established 1807. (For Lives only.)
 79, PAUL MALL, LONDON.

Income from Premiums .. £338,129

Accumulated Funds .. £3,073,700

Also, a Subscribed Capital of more than £1,500,000

At the last Quinquennial Investigation the Surplus, after making
 ample provision for all Claims thereafter becoming payable under the
 then existing Contracts, was found to be £47,5704. Of this sum,
 £36,564 was set aside for distribution by way of Bonus amongst the
 Share and Policy holders. The remainder—namely, £10,996—was
 reserved for future Bonuses, Expenses, and other contingencies.
 GEORGE HUMPHREYS, Actuary and Secretary.

MONEY, TIME, AND LIFE
 ARE LOST IN THE EVENT OF
ACCIDENTAL INJURY OR DEATH.
 Provide against these Losses by a Policy of the
RAILWAY PASSENGERS' ASSURANCE COMPANY,
 Against Accidents of all kinds.
 The Oldest and Largest Accidental Assurance Company.
 Hon. A. KINNAIRD, M.P., Chairman.
 Apply to the Clerks at the Railway Stations, the Local Agents, or
 4, CORNHILL, and 10, REGENT-STREET, LONDON.
 WILLIAM J. VIAN, Secretary.

OSLER'S CRYSTAL GLASS CHANDELIERS.
 TABLE GLASS of all kinds.
 CHANDELIERS in Bronze and Ormolu.
 MODERATOR LAMPS and LAMPS for INDIA.
 LONDON—Show-rooms, 45, Oxford-street, W.
 BIRMINGHAM—Manufactory and Show-rooms, Broad-street.

JOSEPH GILLOTT'S
 CELEBRATED
STEEL PENS.

Sold by all Stationers throughout the World.

HONEYCOMB SPONGES.—These Sponges are
 well adapted for the Bath, and are preferred by many to the
 finer kind; they are very much lower in price than the fine Smyrna
 ones.—METCALFE, BINGLEY & Co. 131, A. Oxford-street, W.
 Visit Brushmakers (by appointment) to H.R.H. the Prince of Wales.

H. J. NICOLL, Merchant Clothier to the Queen,
 of the Royal Family, and the Courts of Europe, Army, Navy,
 and Civil Outfitter, 114, 116, 118, 120, Regent-street, and 92, Cornhill,
 London; 10, Mosley-street, Manchester; 50, Bold-street, Liverpool;
 30, New-street, Birmingham.

THE SPRING FASHIONS FOR 1874.

AT H. J. NICOLL'S several Establishments will
 be found the choicest productions of West-End taste and style.

FOR GENTLEMEN.—Evening and Morning
 Dress Suits of the highest finish and fashion. SPECIALTY
 Tweed Sovereigns, Palestine, Waterproof yet Evaporable, with Improved
 Pockets (Registered January 7, 1874). If with Silk Lapels, One Guinea
 each.

FOR YOUNG GENTLEMEN.—Recherché
 Designs in Suits for Younger Boys, and "Regulation" Suits, as
 worn at Eton, Harrow, and other great Schools.

FOR LADIES.—Specialties in Riding Habits,
 Riding Trousers, and Hats. Walking and Travelling Costumes,
 unsurpassed for novelty of pattern and elegance of configuration.
 Promenade Jackets exquisitely shaped.

H. J. NICOLL'S LONDON ADDRESSES
 are at Regent-street and Cornhill. Also Country Branches at
 Manchester, Liverpool, and Birmingham.

BATHS AND TOILET WARE.
WILLIAM S. BURTON has ONE LARGE SHOW ROOM
 devoted exclusively to the DISPLAY of BATHS and TOILET WARE.
 The stock of each is at once the largest, newest, and most varied ever
 submitted to the Public, and marked at prices proportionate with
 those that have tended to make his Establishment the most distin-
 guished in the country.—Gas Furnace Baths, from 6l. 10s. to 25l. 10s.
 Portable Showers, 8s. 6d. Pillar Showers, 10l. 10s. to 6l. 8s.
 Nursery, 25s. to 40s. Hip, 15s. to 30s.
 Sponging, 7s. 6d. to 30s.

A large assortment of Hot and Cold Plunge, Vapour and Camp
 Shower Baths. Toilet Ware in great variety, from 12s. to 45s. the set
 of three.

WILLIAM S. BURTON,

General Furnishing Ironmonger, by appointment, to H.R.H. the
 Prince of Wales, and a Catalogue, containing upwards of 850 Illus-
 trations of his unrivalled Stock, with List of Prices and Plans of the
 30 large Show Rooms, post free.—30, Oxford-street, W.; 1, 1A, 2, 3, and
 4, Newman-street; 4, 5, and 6, Fenny-place; and 1, Newman-yard,
 London, W. The cost of delivering Goods to the most distant parts of
 the United Kingdom by railway is trifling. WILLIAM S. BURTON
 will always undertake delivery at a small fixed rate.

FURNISH your HOUSE or APARTMENTS
THROUGHOUT ON MOORE'S HIRE SYSTEM. Cash prices;
 no extra charges. Large useful Stock to select from. All goods
 warranted. Illustrated Priced Catalogue, with Terms, post free. 340
 and 350, Tottenham Court-road. Established 1862.

SUPERIOR CARPETS.—CASH PRICES.

WAUGH & SON, LONDON CARPET
WAREHOUSE,
 3 and 4, GOODGE-STREET, and 65 and 66, TOTTENHAM COURT-
 ROAD. Established 1769.

EASY CHAIRS AND SOFAS.

HOWARD & SONS, Manufacturers, solicit an inspection of their
 Stock, which is of the most varying description.
 25, 26 and 27, BERNERS-STREET, OXFORD-STREET, London, W.,
 DECORATORS.

PATENTERS OF
WOOD TAPESTRY, PARQUET FLOORING AND CARPET,
 And Cabinet Makers by Steam Power.

HORNE'S POMPEIAN DECORATIONS.

ROBERT HORNE,

HOUSE DECORATOR and PAPER-HANGING

MANUFACTURER,

41, GRACECHURCH-STREET,

London, E.C.

By Special Appointment to His Majesty the King of Italy.

MORTLOCKS' POTTERY GALLERIES,
 21, ORCHARD-STREET, PORTMAN-SQUARE.
 (Established 1744.)

MINTON'S CHINA

DINNER SERVICES.

DESSERT SERVICES.

BREAKFAST and TEA SERVICES.

TOILET SERVICES.

ENGRAVED and PLAIN GLASS.

SOLE ADDRESSES:

303 and 204, OXFORD-STREET, and

31, ORCHARD-STREET, PORTMAN-SQUARE, W.

(Carriage entrance in Orchard-street.)

GENTLEMEN'S PORPOISE-HIDE BOOTS, 36s.;

Shooting substance, 30s. Very Soft and very Durable.

THOMAS D. MARSHALL, 192, Oxford-street, W.

ALLEN'S SOLID LEATHER

PORTMANTEAUS.

ALLEN'S VICTORIA DRESSING BAG.

ALLEN'S STRONG DRESS BASKETS.

ALLEN'S REGISTERED ALBERT DESPATCH BOX.

ALLEN'S NEW CATALOGUE of 500 articles for Continental

Travelling, post free.

37, West Strand, London.

CHUBB'S NEW PATENT SAFES, steel-plated
 with diagonal bolts, to resist wedges, drills, and fire. Lists of
 Prices, with 250 Illustrations, of all sizes and quantities of Chubb's
 Safes, strong-room Doors, and Locks, sent free by CHUBB & SON,
 87, St. Paul's Churchyard, London.

CIGARS at WHOLESALE PRICES.

Fine Havana and Manila, 12s. 6d., 14s. 6d., 16s. 6d. per 100.

Choice do. do. 12s. 6d., 14s. 6d., 16s. 6d. per 100.

All Orders forwarded carriage paid. Terms, Remittance with Order.

Five per cent. discount allowed if five boxes are taken.—HUDSON &

RUTON, 81, Enoch-square, Glasgow.

ICE SAFES and WENHAM LAKE ICE.—

The WENHAM LAKE ICE COMPANY'S celebrated ICE, in
 Town or Country, Ice Water-Pitchers, Ice Butter-Dishes, Ice-Cream
 Machines, Frize-Medals and New Duplex Refrigerators, fitted with
 Water-Tanks and Filters, and all modern improvements, can be
 obtained only at the Sole Office, the WENHAM LAKE ICE COM-
 PANY, 125, Strand, London (corner of Savoy-street). Illustrated
 Price-Lists free.

SOLERA SHERRIES.

From the Bodegas of F. W. COSENS & CO. Jerez de la Frontera.

REYNA, soft and nutty; SECO, delicate and dry;

Bottles and delivery, within ten miles, included. Cases, 12, 6d. per
 dozen extra; allowed if returned in good condition. May be had in
 Butts, Hogsheads, or Quarter Cases, in bond or on board at Cadiz.

HENRY HOLL, Importer, 4, St. Swithin's-lane, E.C.

HEDGES & BUTLER invite attention to the

following WINES and SPIRITS:—

Good Sherry, Pale or Gold

Very choice Sherry

Port, from first-class shippers

Good Claret

Choice Dessert Claret

Sparkling Champagne

Hock and Moselle

Old Pale Brandy

Fine Old Irish and Scotch Whisky

Wines in Wood. Gallon. Octave. Qtr. Cask. Hhd.

Good Sherry

Choice Sherry

Old Sherry

Good Port

Old Port

Old Pale Brandy

Price Lists of all other Wines, &c., on application to

HEDGES & BUTLER, 125, REGENT-STREET, LONDON;

20, KING'S-ROAD, BRIGHTON.

SOME of the MOST EMINENT PHYSICIANS

of the day recommend

WATERS' QUININE WINE

As the best Restorative for the Weak.

Sold by all Grocers.

WATERS & SON, 24, Eustace-street, E.C.

NATURAL MINERAL WATERS.

CARLSBAD.

FRIEDRICHSHALL.

PULLNA, VICHY.

VALS, and others.

Imported direct from the Springs, by

W. BEST & SONS,

Foreign Wine, Spirit, and Mineral Water Merchants,

22, Henrietta-street, Cavendish-square, W.

Agents for Struve & Co. Brighton, and R. Ellis & Son, Rotherham.

LEA & PERRINS' SAUCE,

THE "WORCESTERSHIRE,"

Pronounced by Connoisseurs "THE ONLY GOOD SAUCE,"

Improves the appetite and aids digestion.

UNRIVALLED FOR FIRMNESS AND FLAVOUR.

Ask for LEA & PERRINS' SAUCE.

Beware of IMITATIONS.

And see the Names of LEA & PERRINS on all bottles and labels.

Agents—CROSSE & BLACKWELL, London, and sold by all

Dealers in Sauces throughout the World.

E. LAZENBY & SON'S PICKLES, SAUCES,

and CONDIMENTS.

E. LAZENBY & SON, Sole Proprietors of the celebrated Receipts and

Manufactures of the PICKLES, SAUCES, and CONDIMENTS, so

long and favourably distinguished by their name, are compelled to

CAUTION the public against the inferior preparations which are put

up and labelled in close imitation of their goods, with a view to

mislead the public.—29, WIGMORE-STREET, Cavendish-square (late

4, Edwards-street, Portman-square); and 15, Trinity-street, London.

HARVEY'S SAUCE.—CAUTION.—The

admirers of this celebrated Sauce are particularly requested to

observe that each Bottle, prepared by E. LAZENBY & SON, bears the

label used so many years, signed "E. LAZENBY."

OLD AGE or ACCIDENT, not DISEASE,

should END our DAYS.—Pamphlet on Use of the Portable

Turkish Bath, for curing Diseases, four stamps, by L. HUNTER,

of Calcutta. Rheumatism, Gout, Lumbago, Sciatica, &c., cured

by HUNTER'S NEWLY-INVENTED PORTABLE TURKISH

VAPOUR, and HOT-AIR BATHS. Price, complete, 5s. and 4s.

Sole Agent, T. HAWKESLEY, 4, Blenheim-street, Bond-street,

London, W.—Vide Leader in Daily Telegraph, Feb. 7, 1874.

HEALTH, STRENGTH, and ENERGY.—

PEPPER'S QUININE and IRON TONIC strengthens the

Nerves, enriches the Blood, promotes Appetite, and thoroughly

restores Health. Bottles, 4s. 6d., 11s., and 22s.; carriage free, 6s. stamps.

—J. PEPPER, 27, Tottenham-court-road, London, and all Chemists.

HAIR RESTORER.—Large Bottles, 1s. 6d. each.

LOCKYER'S SULPHUR HAIR RESTORER (Pepper's Prepara-
 tion) will restore in a few days Grey or prematurely Light Hair to
 its original Colour with perfect safety and completeness.—Sold by all
 Chemists; and J. PEPPER, 27, Tottenham-court-road, whose Name
 and Address must be on the Label, or it is not genuine.

DINNEFORD'S FLUID MAGNESIA.—

The best remedy for ACIDITY of the STOMACH, HEART-
 BURN, HEADACHE, GOUT, and INDIGESTION; and the best
 mild aperient for Delicate Constitutions; especially adapted for
 LADIES, CHILDREN, and INFANTS.

DINNEFORD & CO. 174, New Bond-street, London;
 and of all Chemists throughout the World.

DIVIDENDS DECLARED.

FOR THE YEAR 1872.

For the Half-year ending 30th June, 1872 ... Interim Dividend at the rate of 12½ per cent. per annum.
 For the Half-year ending 31st December, 1872 ... Dividend at the rate of 12½ per cent. per annum, and Bonus £1 per Share.

FOR THE YEAR 1873.

For the Half-year ending 30th June, 1873 ... Interim Dividend at the rate of 12½ per cent. per annum.
 For the Half-year ending 31st December, 1873 ... Dividend at the rate of 12½ per cent. per annum.

Messrs. SHORTER, CLEMENTS & SHORTER are instructed to dispose of, by Public Subscription, 6,000 Shares of the
NEWCASTLE CHEMICAL WORKS COMPANY (LIMITED),

(Late C. ALLHUSEN & SONS, Limited). Established 1840.

Part of the Share Capital of £600,000, divided into 60,000 Shares of £10 each, on which £7 per Share has been called up.

Subscribers will be entitled to the benefit of Profits from 1st of January last.

The NEWCASTLE CHEMICAL WORKS COMPANY (Limited) is one of the most successful and extensive manufacturing concerns in the Kingdom, the Works, which were founded in the year 1840, employing about 2,500 men. These Shares form part of the Share Capital of the Company, which consists of 60,000 Shares of £10 each, on which £7 per Share has been called up.

Price of Subscription £8 per Share (being £1 per Share premium), payable as follows:—

£2 per Share applied for payable on Application.
2 " " " on Allotment.
2 " " " on 1st June, 1874.
2 " " " on 1st July, 1874.
£8

Subscribers are at liberty to pay up the whole amount on Allotment, receiving discount at Six per cent. per Annum for such pre-payment.

Subscribers will be entitled to the benefit of profits from 1st January last.

These Works are believed to be the largest Chemical Works in the Kingdom, and some idea of their magnitude may be gained from the fact that upwards of 50 acres are covered with buildings and manufactories in connexion with the business; and from the last Report issued there appears that after deducting the ground required for extensions and land sold, there now remain 73 acres 2 rods 16 perches, in reserve for sale or for use.

The Works have been carried on by Mr. Allhusen since 1840, with undeviating success, and they now occupy the acknowledged foremost position in the trade, and it is well known that he has realized from them a very large fortune, and since the business has been acquired by the present Company the results will be seen by the dividends paid, as stated herein.

The Chairman and Founder, Mr. Christian Allhusen, with his son, Mr. Wilton Allhusen, and Mr. Alfred Allhusen, his nephew, hold in all 20,000 Shares, thus demonstrating their confidence in the undertaking.

Mr. Allhusen, the founder of the business, is Chairman of the Company, and his son and nephew, Messrs. Wilton and Alfred Allhusen—who have been respectively engaged eleven years and seven years in the management of the mercantile and manufacturing departments of the business—are also Directors of the Company; a continuance of the system of management under which the Works have been hitherto so successfully conducted is thereby ensured.

Provisional Certificates will be issued by Messrs. Shorter, Clements & Shorter in exchange for the Bankers' Receipts, to be substituted for Share Certificates of the Company when the price of subscription has been paid up, the Shares, with 7½ per Share paid up thereon, being then transferred into the name of each applicant, free of all stamp duty or other charges.

Should a smaller number of Shares be allotted than those applied for, the balance of the sum paid on application will be appropriated towards the sum payable on allotment.

In default of payment of any of the instalments, the previous payments will be liable to forfeiture.

The following extracts from the particulars furnished by the Company demonstrate the *bonâ fide* character of the undertaking:—

"About 50 acres of the property are covered with buildings, and occupied by railways, and the remainder is held in reserve for future extensions, or for such other purposes as may appear most advantageous.

"In addition to the plant and erections necessary for manufacturing Sulphuric Acid, Sulphate of Soda, Refined Alkali, Crystals of Soda, Bicarbonate of Soda, Soda Ash, and Bleaching Powder, there are several subsidiary establishments, such as extensive Saw Mills, Gas Works, Cooperages, Fire Brick, Common Brick and Tile Works, Millwrights' Shops, Boiler Works, Smithies, and other works necessary to the production of the materials required for carrying on the different processes, for general repairs, and for the erection of new buildings.

"The Property is connected by a Branch Line with the North-Eastern Railway, and has a river frontage on the Tyne of 1,440 feet, or thereabouts.

"The raw materials received by water are discharged by means of four steam cranes, by which they are lifted from the ship's hold into the Company's waggons, and are then conveyed to their respective places of consumption, thus securing the greatest economy practicable. These and other arrangements, tending to lessen the cost of production, have been effected at great expense and labour during a period extending over upwards of thirty years.

"The Works are capable of producing annually from 40,000 to 45,000 tons of articles manufactured for sale, and for the disposal of these goods the present firm has established agencies in almost every important centre of consumption, both in Europe and in the United States of America.

"The appreciation in which the products of the establishment are held at home and abroad is such that sales can always be effected at the highest current rates."

From the foregoing particulars it will be seen that the Shares now offered for subscription afford to the public an opportunity to participate in the profits of a concern which it is believed may, as to its importance, its magnitude, its character, and its success, challenge comparison with any similar undertaking in the world.

The following is a List of the Directors of the Company:—

CHRISTIAN ALLHUSEN, Esq., Elswick Hall, Newcastle-upon-Tyne, Chairman.

HILTON PHILIPSON, Esq., Newcastle-upon-Tyne, Vice-Chairman.

JOHN SENNETT ALEXANDER, Esq., Newcastle-upon-Tyne.

JOSEPH E. L. BLACK, Esq., Newcastle-upon-Tyne.

WILTON ALLHUSEN, Esq., Newcastle-upon-Tyne.

ALFRED ALLHUSEN, Esq., Gateshead.

Applications for Shares on the accompanying Form must be forwarded, together with a deposit of 2½ per Share, either to the Consolidated Bank (Limited), 52, Threadneedle-street, E.C., London; or to Messrs. Shorter, Clements & Shorter, 26, Birchlin-lane, Lombard-street, E.C., London, from whom Prospectuses and Forms of Application may be obtained.

26, Birchlin-lane, Lombard-street, E.C., London, 27th April, 1874.

Subscription for 6,000 Shares of £10 each of the Newcastle Chemical Works Company (Limited),
OF WHICH £7 PER SHARE HAS BEEN CALLED UP.

FORM OF APPLICATION.

(To be retained by the Bankers.)

To Messrs. SHORTER, CLEMENTS & SHORTER, 26, Birchlin-lane, E.C., London.

GENTLEMEN,—Having paid to your credit, at the Consolidated Bank (Limited), the sum of _____ pounds, being 2½ per Share on my application for Shares of 10½ each (on which 7½ per Share has been called up) of the Newcastle Chemical Works Company (Limited), I request you to have transferred to me that or any less number of the said Shares; and I hereby agree to accept such transfer, and to pay the amount due on Allotment and the balance payable in respect of such Shares, in accordance with the terms of your Prospectus, dated 27th April, 1874.

Name (in full).....
 Address.....
 Profession (if any).....
 Date.....1874
 Signature.....

(Addition to be signed by Applicant desiring to pay up in full on allotment.)

I desire to pay up my subscription in full on Allotment, thereby entitling me to discount on pre-payment of the instalments at the rate of 6 per cent. per annum.

Signature.....

SECOND ISSUE, 1874.

ISSUE OF £100 CERTIFICATES AT £84 PER CERTIFICATE,

With Interest Coupons attached, paying £5 19s. 0d. per Cent. per Annum, in addition to a yearly Cash Bonus equal to 11s. 11d. per Certificate.

THE TOTAL YIELD ON THE AMOUNT INVESTED BEING

£6 10s. 11d. PER CENT. PER ANNUM,

WITH A BONUS OF REDEMPTION AS HEREAFTER MENTIONED.

Subscriptions will be received for the above Certificates by

THE LONDON AND COUNTY BANK,

ON BEHALF OF THE TRUSTEES OF

THE GOVERNMENTS AND GUARANTEED SECURITIES PERMANENT TRUST.

TRUSTEES.

THE RIGHT HONOURABLE THOMAS EMERSON HEADLAM, *President.*

SIR CECIL BEADON, K.C.S.I., *Vice-President.*

RICHARD PRYCE HARRISON, Esq., C.S.I., late Comptroller-General of Accounts for India, London.

JOHN HORATIO LLOYD, Esq., 100, Lancaster Gate, and 1, King's Bench-walk, Temple.

MAJOR SIR WILLIAM PALLISER, C.B., London.

FRANCIS RIDDELL, Esq., of Leyburn Grove, Yorkshire, and Cheesburn Grange, Northumberland.

FRANCIS WEBB SHEILDS, Esq., M.I.C.E., London.

R. W. WILBRAHAM, Esq., late of Her Majesty's Treasury, Whitehall.

ACTUARY.

T. B. SPRAGUE, Esq., M.A., Cantab. (Senior Wrangler, 1853), Manager of the Scottish Equitable Life Assurance Society.

SOLICITORS.

MESSRS. DAVIES, CAMPBELL, REEVES & HOOPER, 17, Warwick-street, Regent-street, London.

MESSRS. TUCKER, NEW & LANGDALE, 4, King-street, Cheapside, E.C., London.

BANKERS.

THE LONDON AND COUNTY BANK, 21, Lombard-street, London.

SECRETARY.

F. B. BEHR, Esq.

OFFICES.

38, NICHOLAS-LANE, E.C., LONDON.

Subscriptions will be received by the LONDON AND COUNTY BANK on behalf of the Trustees of this Fund, for Certificates bearing Interest at 5 per cent. per annum, up to the nominal amount of 1,000,000.

The price of Subscription is 84 $\frac{1}{2}$ per Certificate of 100 $\frac{1}{2}$, payable as follows:—

£5	per Certificate applied for payable on Application,
20	" " " on Allotment,
30	" " " on 1st June,
29	" " " on 1st July,—less Interest due to date, equal to 10s. per Certificate.
£84	" " "

Subscribers are at liberty to repay the Instalments on any day on which an Instalment falls due, under discount at the rate of 4 per cent. per annum.

The Interest on the Certificates is payable Half-yearly, on 1st January and 1st July in each year, by Coupons attached, payable at the Bankers of the Trust, the LONDON AND COUNTY BANK, 21, Lombard-street, E.C., London.

The principles of the present Issue will be similar to those of the first Issue, although some modifications in the details of carrying them out have been thought desirable.

They embrace the permanent maintenance of the Fund in its entirety; provision for Reserve; payment of a fixed minimum interest; the further immediate distribution of a percentage of each year's realized Profit as Bonuses in Cash to the whole body of Certificate-holders; and, as far as possible, the redemption of Certificates out of Profits remaining after paying the Annual Bonus.

The Trust Funds will be invested in carefully-selected Governments and Guaranteed Securities, such as Stocks, Obligations and Bonds of Home, Foreign or Colonial Governments, States and Municipalities, and Guaranteed or Subsidized Stocks, Shares and Obligations of Railways and Public Works, or Mortgages or Debentures on similar undertakings. Whenever any of the Capital originally invested is set free by the operation of Sinking Funds or otherwise, it will be immediately re-invested in the same or a similar security.

No single investment will exceed a maximum of one-tenth of the whole Fund, and, to fortify the Security thus obtained, one-half per cent. on the nominal amount of the Capital subscribed will be annually set aside to Reserve.

The Revenue of the Trust will be appropriated as follows:—

1. To payment of $\frac{1}{2}$ per cent. to cover the outlay incurred for administration and office expenses, but not in any case to exceed such amount.
2. To the formation of a Reserve Fund, by setting aside annually $\frac{1}{2}$ per cent., as already mentioned.
3. To payment of the interest represented by the interest Coupons attached to the Certificates, viz. 5 $\frac{1}{2}$ per Certificate per annum.
4. To payment of a Cash Bonus up to, per cent. per annum, equal to a further 10s. per Certificate.
5. The Accounts of the Trust are made up and audited yearly, and any balance remaining will be devoted to redeeming the Certificates at the rate of 125 $\frac{1}{2}$ for each 100 $\frac{1}{2}$ Certificate, by drawings before a Public Notary as customary.

On the above basis it will be seen that an Investor in the present Issue would receive as interest and a further Annual Cash Bonus equal in all to about 6 $\frac{1}{2}$ 10s. 11d. per cent. per annum on each 100 $\frac{1}{2}$ invested; and further, in the event of his Certificate being drawn, he would receive a Cash Bonus of 41 $\frac{1}{2}$ over and above the price paid for the same.

It is anticipated that at the end of twenty years a considerable proportion of Certificates will have been paid off out of surplus profits at the rate of 125 $\frac{1}{2}$ for each 100 $\frac{1}{2}$ Certificate, and the entire original Trust Funds and Securities, including the Reserve Fund, will then become the property of the remaining Certificate-holders, who will have to decide, at a Special Meeting to be held for the purpose, whether the Funds shall be realized and divided amongst them in

proportion to their respective holdings, or whether the Trust shall be carried on for a further period.

The cost of all expenses (inclusive of brokerage on the original purchases, stamps, advertisements, legal and all other charges incidental to the formation of the Trust), will be covered by a fixed rate of 2 per cent. on the actual amount of Subscriptions received.

A General Meeting will be convened as soon as possible to nominate a Committee of Certificate-holders, and to appoint Auditors.

All Dividends, Capital Funds, Premiums and Bonuses, are receivable by the Bankers of the Trust, the LONDON AND COUNTY BANK, 21, Lombard-street, London, E.C.

Certificates will be issued as soon as possible after the Subscriptions have been paid up in full, and the Securities purchased.

In cases where no allotment is made, the deposits will be forthwith returned in full.

Failure to pay any Instalment when due will render all previous payments liable to forfeiture.

A Draft of the Trust Deed can be seen at the Offices of the Trust; at the Offices of the Solicitors, Messrs. DAVIES, CAMPBELL, REEVES & HOOPER, 17, Warwick-street, W.; and of Messrs. TUCKER, NEW & LANGDALE, 4, King-street, Cheapside, E.C., London.

Applications, together with the Deposit of 5 $\frac{1}{2}$ per Certificate, must be made in the accompanying Form, and forwarded to the Bankers of the Trust, the LONDON AND COUNTY BANK, 21, Lombard-street, E.C., London.

Prospectuses and Forms of Application can be had of the Solicitors and the Bankers, and of the Secretary, F. B. BEHR, Esq., at the Offices of the Trust, 38, Nicholas-lane, E.C., London.

On behalf of the Trustees,

THOMAS EMERSON HEADLAM, *President.*

London, 38, Nicholas-lane, E.C., 28th April, 1874.

SECOND ISSUE, 1874.

THE GOVERNMENTS AND GUARANTEED SECURITIES PERMANENT TRUST.

Form of Application (to be retained by the Bankers).

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